SKIVER

by

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We hear a man’s heavy breathing over black, as we

FADE IN:

INT. HOTEL ROOM - NIGHT

Dark. Just like any ordinary hotel room. The continuous breathing belongs to our protagonist, ANTHONY (25) who sits on a chair facing window, clinging his fists, sweating, mind joggling. He’s living in his own desolated state of oblivion.

We can quite see that he sports a BANDAGE around his throat, probably went through a recent tragedy.

His breathing begins to deflate.

CUT TO:

INT. HOTEL BATHROOM - LATER - NIGHT

Anthony’s FINGER turns on the light switch.

He splashes water on his face from the faucet.

He looks at himself in mirror, seeing someone he’s not familiar with. Doesn’t like what he sees. Just a blank expression.

CUT TO:

INT. HOTEL BEDROOM - NIGHT

Anthony enters the dark bedroom. Shuts the door behind him.

CUT TO:

INT. HOTEL BEDROOM - MOMENTS LATER

Anthony in the dark, very stiff, full of apathy, staring at a mirror.

After a beat, Anthony lifts with his right hand a pistol. He cocks it. We get the scent that he might shoot himself. We hold for a bit until...

CUT TO BLACK SCREEN featuring the title card:

"SKIVER"

Then, we HEAR:

MAN (V.O.)
Never thought I would find myself here in this room, along with the rest of you. It’s hard, even for all of us.

CUT TO:
INT. SESSION MEETING – DAY

A MAN (30s), sitting in a folded chair giving out his speech while seated in a recovering GROUP SESSION MEETING, talking about his past difficulties. He’s surrounded by other participants (15 to be exact).

Continuing his speech, trying to find the words:

MAN
Life’s too short. Who knows what the future holds for us. Me – I don’t got a clue.
(pause)

CAMERA starts to MOVE around at all the other faces trying to recover, until we find someone very familiar:

ANTHONY

as he’s listening less intently to the Man talking to the group. He still has the bandage around his throat. Looking like he’s not enjoying life.

MAN (CONT’D) (O.S.)
(continues his speech)
I guess even in worst times, we all have to face what’s coming. I tried getting over the fact that my wife left me after 6 years of marriage.

Anthony is feeling like this is crucially the worst moment of his life. He can’t take being here. It’s embarrassing for him.

MAN (CONT’D) (O.S.)
Turns out she’s been seeing someone else behind my back. That really depressed me.
(beat)
People...where do they get the idea?

Anthony rolls his eyes, bored, wishes he was already dismissed.

CUT TO:

EXT. SESSION BUILDING – LATER – DAY

Everyone done with their session, heading to their vehicles or being picked up.

Anthony with his hands in his pockets walks towards a PORSCHE parked in the lot.

CUT TO:

INT. PORSCHE – MOVING – DAY
Anthony sitting silently in the front passenger seat, disturbed.

His MOTHER, MERILYN (late 40s), drives behind wheel.

They don’t say anything. They just play the quiet game. Merilyn even sneaks glances at her son. Silence.

CUT TO:

EXT. TWO-STORY HOUSE – PASADENA – DAY

Porsche parked in the driveway.

INTERCUT INSIDE THE PORSCHE:

Anthony and Merilyn have a hard time getting out of vehicle. Merilyn looks at Anthony, feeling heavy loss, regret. She knows the pain he’s going through. It’s very intimidating.

Finally, she decides to step out of Porsche, shuts the door easy and heads straight for the house.

Anthony still seated. Barely moving. His worst moment in life is simply unbreakable. What he’s going through we don’t know yet. He stares off into unknown space.

INT. HOUSE / KITCHEN – DAY

Merilyn is busy chopping up vegetables at the sink, preparing a meal.

In background, finally entering the house is Anthony. He stands in the hallway for a moment.

Then, he enters kitchen.

MERILYN
I’m just getting dinner ready.

Anthony keeping quiet sits at kitchen table, watching her chop more vegetables.

It’s become quite partially clear that due to the bandage on throat that Anthony is highly incapable of speaking at all. Probably lost his voice during an incident or tragedy we’re sure to figure out sometime in the story.

INT. UPSTAIRS BEDROOM – LATER

Door slightly ajar, as Anthony using his index finger opens it all the way, and enters HIS ROOM.

Anthony feeling like he hasn’t been in here in awhile. Lots of memories he had in this room.

SILENCE dominates the whole place.
He goes and sits on his bed. Feeling the soft blanket with his hands. Trying to think of the goodness in life.

He tries swallowing. It hurts him a little. Swallows again. It went through mildly this time.

He SEES a **PICTURE FRAME** lying on top of the dresser of:

- ANTHONY (pre-teens), and his FATHER (40s), at the park together, happy father-son duo.

He gazes at the picture very deeply. Trying to rekindle the moment.

Though some signs show telling us clearly that his father’s no longer around. We don’t know if he’s dead or has just left the family. It remains a mystery.

**INT. KITCHEN – MID-EVENING**

Anthony and Merilyn are having dinner at the table (meatloaf with mashed potatoes, freshly cut green beans with onion and pepper slices).

Anthony isn’t that hungry for he just plays around with his food with his fork, mind elsewhere.

Merilyn can’t help but notice while eating and enjoying her meal Anthony’s plate still full, hardly touching it, feeling there’s something quite off.

**MERILYN**

(asking)

Not hungry?


Merilyn not wanting to be a bother anymore goes back to eating.

**CUT TO:**

**INT. ANTHONY’S ROOM – NIGHT**

Lights off. Anthony on top of the sheets. But he’s not asleep. He’s fully awake. Just laying there. Something’s going through his mind. It’s not the first he’s tried figuring it out. He opens his mouth up, tries to speak, but no result, just a gaped mouth. It’s inadequately hard for this soulless person to try speaking.

**INT. KITCHEN – NEXT DAY**

Merilyn in the middle of washing dishes.

Soon she accidentally drops a glass plate and it smashes onto the ground. Disintegrated pieces of the plate scattered on the floor.
Anthony runs down the stairs after hearing the plate smash, seeing what the fuss is.

He sees her trying to pick up all the broken glass pieces by herself. He goes to help.

**MERILYN**
(while Anthony tries helping her out)
No! It’s fine. I got it.

Anthony understood. He then walks outta there, letting her be. She puts the pieces away in a garbage can.

**CUT TO:**

**EXT. BACKYARD PATIO – DAY**

Anthony is sitting on a lawn chair outside, feeling the breeze, embracing what’s left of his life coming right for him. TREES are whispering around him.

**CUT TO:**

**INT. DOWNSTAIRS BASEMENT – LATER TODAY**

Anthony coming down the wooded stairs. He takes a peek at his mother tidying the place up. Moving cardboard boxes around. Looking and digging inside them. Reliving her family’s history.

She notices Anthony in her presence.

**MERILYN**
Hey. Just doing a little cleaning up down here.

She looks through old family photos. Anthony steps forward more.

She’s done being down here. Trying to push past Anthony to head back upstairs.

**MERILYN**
I’m heading to the market. I’ll be back pretty soon.

Anthony nods. She is off.

Anthony goes to one of the boxes, gets down to both knees and LOOKS inside it.

He encounters on more PICTURE FRAMES from his past: Some are from his early childhood, during the teen years, and current adulthood.
While lifting the next frame he finds an OLD PISTOL at the bottom of box. Anthony mislead on what it’s doing there, wondering why there’s a weapon in this household.

Anthony grabs the gun. He checks to see if there’re any bullets. There are only 3. Anthony has an idea on what to do with it.

CUT TO:

INT. HALLWAY – A BIT LATER

Emerging from the basement door is Anthony, carrying the pistol in his hand. He heads upstairs.

CUT TO:

INT. UPSTAIRS HALLWAY – DAY

From the HALLWAY: WE SEE in the BATHROOM with the door cracked open Anthony, for he washes off the dirty pistol at the faucet with a wash cloth.

CUT TO:

INT. ANTHONY’S ROOM – DAY

Anthony sits at his computer desk. Pistol is lying right next to the keyboard. He stares at the weapon very fondly. He wonders what else to do with it. Tries coming with a solution. Then it hits him.

CUT TO:

EXT. BACKYARD – DAY

Anthony stacks 3 empty food cans for him to practice shooting. He morphs into a strand position, taking aim, getting a clear shot. Though he doesn’t actually try to pull the trigger. Just pointing, aiming, no movement. Silence. Beat.

He then hears a vehicle entering the driveway.

Anthony quickly ditches the cans, and walks back into house. But before entering he hides the unused pistol in the back of his jeans. Acts casual. Nothing to hide.

CUT TO:

INT. FRONT DOOR / KITCHEN – DAY

Merilyn comes in carrying two brown grocery bags after running to the market.

Anthony goes and helps her with the bags, bringing them to the kitchen.
She thanks him for volunteering to help out. They start putting the food away into cabinets and the refrigerator/freezer.

INT. MERILYN’S BEDROOM – NIGHT

Merilyn who just came out of the shower, in her nightgown brushing her hair while looking at the mirror.

INT. ANTHONY’S ROOM – SAME MOMENT

Anthony in a chair stares at his window. Moonlight sky illuminates right before him. The atmosphere in here is very quiet.

CUT TO:

Anthony on the bed lying on his back. Stares at the ceiling. Thinking. He looks and finds the pistol resting on top of his computer desk. He steps out of bed, goes and grabs the pistol. He returns to the bed. Stores the pistol under his pillow. He now tries to sleep for the night. With the weapon under pillow.

EXT. HOUSE – NEXT MORNING

Establishing shot.

INT. UPSTAIRS HALLWAY – MORNING

Merilyn walks by holding a laundry basket, trying to start the day.

INT. ANTHONY’S ROOM – CONTINUOUS

She enters her son’s room. Starts picking up dirty clothes off floor. She’s noticed that Anthony’s still asleep. After a moment, she proceeds on picking up the dirty clothes and putting them in laundry basket.

The sleeping Anthony starts rolling over to the other side. And right then... a THUD.

The pistol has slipped off the bed and had just landed on the floor. Merilyn freezes, in shock, even flustered over finding out that her son’s been hiding a weapon in the house behind her back.

Waking up at last, Anthony groaning, then looks at his mother. Moment of tension passes through.

She picks up the pistol. Holding back her disgusted hatred, she shows it to him. Wanting an explanation out of him.
MERILYN
Mind telling me what this is doing in your room, Anthony?


MERILYN (CONT’D)
Where did you find this? Where?

Still no response. Opens his mouth for an explanation, but nothing. He won’t make a sound. Knows that she’s fairly disappointed in him.

MERILYN (CONT’D)
This belonged to your father. This shouldn’t be up here.

Anthony opens the sheets to sit up. Facing her. Tries finding the words. But his trying to speak is making him thoroughly uncomfortable. Sigh.

MERILYN
Say something? Please.

No go, for he just stares at his mother. Nothing can make up for how much he wants to speak. For him it’s excruciating.

MERILYN
It’s been about 3 weeks since your accident, you should be able to speak by now.

An even heavier SIGH from Anthony. Apparently for him now’s not the time to speak yet.

Thinking she can’t take his behavior toward her, Merilyn walks out of the room with the pistol.

She later comes back. Holding in her hand a palm-sized NOTEPAD along with a PEN. She hands them over to Anthony.

MERILYN
I want you to write down your thoughts on that. Go on, try it out.

Anthony is unsure about it. He looks directly at her: ‘no way’.

Mother looks back at him with a pining gesture: ‘do it or else’.

Losing this battle, he starts scribbling a note. Shows it to her.

It says: “What’s There to Talk About?”

MERILYN
How’s about starting with where you found the pistol?
Coming up with another thought, he writes a new note.

It says: “The Basement”.

MERILYN

When?

Anthony writes. New note says: “Yesterday”.

MERILYN

Before I went to the market?

Writing new note. Saying: “Yes”.

MERILYN

Were you ever planning on using it?

New note. It reads: “Sort of”.

MERILYN

(not getting it)

What you mean by that?

Anthony constantly mortified puts down the notepad and pen. He obviously doesn’t like how this new communication with his mother is going.

Gently putting her hand on his shoulder...

MERILYN

We all have to move on, Anthony. What happened to you I can’t prevent it from happening.

(beat)

You mustn’t let this idea get through you. It’ll haunt you if you do what’s unnecessary.

Anthony sad at himself.

MERILYN (CONT’D)

(beat)

What good would come out if you start thinking of...whatever it is you’re thinking of?

He shrugs. Then starts writing a new note.

It reads: “Going After Them”

Objective to the idea...

MERILYN

No. That wouldn’t be the mature thing to do.
Hoping to win her approval, he starts another note.

This one reads: “Can’t Stand It”

Merilyn tries fighting off tears. Thinks that Anthony is going way in over his head with the idea.

She charges out the room. A disappointed mother.

Anthony sits there in his own trembled silence. He mind as well have dropped a bomb on her.

**INT. LIVING ROOM – DAY**

Anthony stepping down the stairs. Advances towards the living room, where he sees his mother sitting on couch in silence while the TV plays a rerun on “Law & Order: Criminal Intent”.

He goes and sits right next to her. Hugging her. Letting her understand that he would never do anything drastic to make her feel sad.

Literally, they’re both just getting used to being a part of something different in their social lives.

**INT. UPSTAIRS BATHROOM – NIGHT**

Anthony sitting very still on toilet with the seat down. Thinking. Finding an answer.

**CUT TO:**

Anthony stands before the MIRROR, looking at his reflection. Hoping a straight answer will come by watching himself.

**WE HEAR** a RINGING SOUND kicking in.

Anthony starting to shiver, like he’s about to collapse. The noise is coming from inside his head. His mind races. Unable to shake it off. Probably gonna pass out. He’s gonna lose it.

RINGING gets louder and louder... louder...

**SMASH CUT TO:**

**INT. ANTHONY’S ROOM – LATER THAT NIGHT**

Anthony sits silently at his bed. Lost in thought. The ringing has vanished from his mind. Oblivious to the fact that he was coming close to collapsing. The whole world around him is dominated by silence.

**CUT TO:**

Anthony at his computer desk on the INTERNET. Searching on Google for websites on Kill for Hire.
He finds a site that captures his interest. Clicks it with the mouse.

CUT TO:

Anthony writes down an address on the hiring to kill for money site on his notepad mother gave him.

Once tearing the note out from the pad, CUT TO:

**EXT. BACKYARD PATIO – NEXT DAY**

Establishing shot.

**INT. KITCHEN – DAY**

At the table, Merilyn plays an online bubble shooting game on her device.

Anthony comes down the stairs, approaching his mother, already written a note down, as he hands it over to her.

She looks at the note. It says: **“I’m Going Away for Awhile”**.

And like that, Anthony goes back upstairs. Beat.

**ON MERILYN: Is he serious about this?**

**INT. ANTHONY’S ROOM – DAY**

Merilyn steps into Anthony’s bedroom. She sees that he’s already packing his stuff up and putting them inside a suitcase.

Deliberately unhappy since he’s leaving...

**MERILYN**

*Why are you doing this? Where are you even going?*

Anthony ignoring her has finished packing. He zips his suitcase up. Goes for the exit.

But she blocks it, superstitious into knowing why he’s leaving like this without confronting her about it first before making the final decision.

**MERILYN**

*You’re not gonna tell me where you’re going at least?*

He won’t tell her. This is hard for him to explain to her. Then, after a beat...

**MERILYN**

*Will I see you again?*
He takes a sec, before scribbling on a note.
It reads: “Very Soon”
He then writes another note.
This one reads: “I’m Getting the Help I Need”
Merilyn thinks he’s leaving because he needs to go out into the world and start living once more. Thinks this is good for him.
She gestures to give her a hug, which he does.
He then slides through and exits the room. Leaving the family nest.

CUT TO:

EXT. HOUSE – DAY

Anthony steps out of the house with his suitcase, and is heading towards a TAXI waiting at the curb for him.

FADE TO BLACK

After few seconds of silence, WE HEAR:

TYLER (V.O.)
So let me get this straight...

FADE IN.

INT. LOCAL DINER IN PASADENA – DAY

We’re RIGHT ON Anthony. He’s sitting at a table booth facing someone (we will soon come to know him as TYLER).

TYLER (O.S.) (CONT’D)
You want me... to help you find someone to take care of some dirty work for you?

(beat)
You ever done this before?
(Anthony nods)
There a reason why you can’t speak?

Anthony scribbles on a note. He shows it to him (we don’t see what he’s written).

CUT TO REVEAL:

TYLER, a man in his early 40s with six degree sideburns, someone who takes his work seriously and professionally.

He looks at Anthony with uncertainty.
TYLER
How do I know I can trust you though?

Anthony does a gesture. Signifying the fact that he can trust him.

TYLER
You seem like a nice young fella. Personally
I’m not sure I can help you. Instead ...
I’m gonna give you a number.

Tyler using the back of note Anthony gave him starts writing down a phone number. He hands it to Anthony.

TYLER
I think they can help you out. Just make sure that you –

-Right then, Anthony interrupts.

TYLER (CONT’D)
What?

Anthony writes a note and shows it to Tyler.

It reads: “Can’t Use Phone”.

TYLER
(understanding the whole thing)
Shit, that’s right. You don’t talk. Fuck.
Alright, I got an idea.

Tyler begins dialing on his phone. Waits for it to pick up.

TYLER
Yes, hi. It’s me. Listen: I have someone here who wants to speak with you. Yeah.
See, the thing here is: he doesn’t speak.
I don’t know why, from a freak accident I guess. I don’t know, he didn’t tell me.
(to Anthony)
What was your cause of accident?

Anthony takes his index finger and traces it around his throat. Letting Tyler know that he got sliced.

TYLER
Right, gotcha.
(back on phone)
Got his throat sliced by a butcher knife, probably from cooking something.

ON ANTHONY: No, that’s not right.
TYLER
Uh-huh. Sure. I’ll make sure he gets that.

Tyler hangs up.

TYLER (CONT’D)
You’re in luck. There’s been a meeting already scheduled for you. Usually these things take about a week or so.

Anthony starts writing note. Shows Tyler.

It reads: “Street Gangs”

Tyler looks at Anthony with a blank look. Anthony looks back at him. Makes the same trace with his finger around his throat. Understanding:

TYLER
Oh. Well, make sure to tell Royce that when you meet him, let him understand what you just explained to me.

Anthony gets it.

TYLER (CONT’D)
This is as far as I go from here. Once the meeting takes place maybe you’ll find what you’re looking for. But until then - are you listening?

(Anthony nods)

Until then try staying low. Try finding work in the meantime. Make sure you don’t look suspicious. You got a place?

(Anthony nods)

Good. Your perfect cover-up.

(beat)

You make sure this conversation between us never happened, you don’t know anything. This information cannot be exposed. Don’t fuck it up. Okay?

Tyler gets up to leave. He stops. After a beat...

TYLER
So you got sliced by street gangs huh? (now with consideration)

No reason you want revenge.

He’s about to turn away...

TYLER
Oh, I forgot. Do you have text? (Anthony nods)

Since you don’t speak that’ll be like...

(MORE)
TYLER (CONT’D)

... receiving your calls. Once this deal pays off I’ll let you know when your moment comes.

(beat)
And don’t look like you’re so down all the time. Makes you look weird.

After that unhelpful comment, Tyler walks outta there.

DISSOLVE TO:

EXT. HOTEL SUITE – EARLY EVENING

Anthony is entering the nicely structured hotel.

INT. HOTEL LOBBY – BIT LATER

Anthony waits for the elevator door to open.

INTERCUT:

INT. ELEVATOR – SAME MOMENT

The elevator door opens.

We are already introduced to A LITTLE GIRL (11) and BOY (8), both alone in elevator, parentless.

Anthony looks at them standing inside elevator. Wondering why they’re both alone, and where their parents are.

Without giving it much thought Anthony enters elevator. Presses a button. Door shuts.

Anthony waiting for his floor.

The little girl stares at Anthony. The little boy is staring out into space, his mind gone elsewhere.

Anthony getting the unnerved feeling on why the girl’s looking at him. Suspects that something’s off. Why he’s put in this situation. Tries to avoid eye contact.

LITTLE GIRL
(to Anthony)

Hi there.

Anthony flinches slightly. Bothered.

LITTLE GIRL (CONT’D)

My name’s Penelope. What’s yours?

Anthony won’t answer.
Instead, he reluctantly shows her his bandage.

PENELOPE (CONT’D)
You can’t speak cuz of that?

Anthony nods.

PENELOPE (CONT’D)
Yikes. That must hurt.

Anthony nods in agreement. Yikes, indeed.

PENELOPE
That’s my brother right there, Roger. He doesn’t speak either. He’s shy.

Anthony looks at little Roger. He might see the resemblance.

Suddenly the ELEVATOR DOOR OPENS, and coming from outside grabbing both kid’s arms:

JESSIE
a tall attractive hard-working woman by the looks of it. She’s in her mid to late 20s. She must be their mother.

JESSIE
There you are! You left me worried sick! I can’t keep my eyes off you, not for a second! Come on, let’s go.

Anthony tries to press by them, and without wanting to look at this family’s business gets out of the elevator and into...

INT. HOTEL HALLWAY/ 6th FLOOR – CONTINUOUS

...as he heads on to the furthest hotel room door where he’s staying at. Jessie and the two kids leave at the opposite direction. She still yells to the kids for leaving her unsupervised.

JESSIE (CONT’D) (O.S.)
Penelope, didn’t I ask you before about this? You could’ve gotten lost.

PENELOPE (O.S.)
(disappointed tone)
Sorry, Jessie.

JESSIE (O.S.)
What if something bad happened?

Anthony gets his key out, takes a glimpse back at the family and enters his hotel room.

CUT TO:
INT. ANTHONY’S HOTEL ROOM – NIGHT

Anthony watches TV in the living room. The curtains are fully closed. He may or may not be thinking of what went on during the last scene. At the end, he sighs.

EXT. LOCAL SUPERMARKET – ESTABLISH – DAY

Customers (with or without younglings) walking in and out of store.

INT. LOCAL SUPERMARKET – FOOD CAN AISLE – DAY

Anthony, in work clothes, stacking up food cans onto shelves. He’s fully concentrated on his work station.

Pretty soon, A MAN (early to mid 60s) in a dark leather jacket, half-bald, a man of mystery, comes up to Anthony and whispers to him. He is HEINBERG.

HEINBERG
(whispering to Anthony)
Anthony, I assume?

Anthony getting the scent that he’s been expecting him. He nods.

HEINBERG (CONT’D)
Meet me out back after your shift’s over. Make sure you aren’t followed in meantime. I’ll be waiting then.

He then leaves Anthony’s sight.

Anthony goes back to shelving. Acts casually as if nothing had happened.

INT. SUPERMARKET – EMPLOYEE LOCKER ROOM – LATER

Anthony gets out of his work clothes and back to casual after finishing today’s shift.

EXT. SUPERMARKET BACK ALLEY – MOMENTS LATER – EARLY EVENING

Anthony comes out from the backdoor.

He looks around the area, seeing where Heinberg may be. Waits.

Just then a BLACK NAVIGATOR pulls up, with Heinberg behind the wheel.

CUT TO:

INT. BLACK NAVIGATOR – MOVING – BIT LATER

Anthony sits in shotgun. Heinberg driving. After a few beats of silence...
HEINBERG (glancing back at Anthony)
You seem pretty down-sided.

Just like what Tyler previously told him, Anthony does look a bit down.

HEINBERG (CONT’D)
Don’t worry about it. Though I would suggest you change that look when we get there. Royce is the kind of guy who doesn’t talk business with someone with a face like that you’re sporting now.

HEINBERG (CONT’D)
(beat)
Our business here is secretive. No one else knows about us. Now for you: you’re just a new edition. You get this meeting going for about 5 minutes. That is his time limit. Once over the 5 minute mark better hope he lets you in.

EXT. CURB – DUSK

Black Navigator pulls over and parks outside of a BUILDING. It runs 3 stories high. Whatever this place is, it must be a place for business.

Heinberg and Anthony step out of vehicle and shut the doors.

CUT TO:

INT. BUILDING HALLWAY – DUSK

Heinberg leads Anthony down the dimly lit hallway (mafia-related).

HEINBERG
We’re just about here.

They both stop next to a DOOR. Guarding from the outside is a BODYGUARD (late 20s), with a bit of a belly, who at the sight of both men gives 3 knocks on the door.

HEINBERG
Remember: 5 minutes. Make it snazzy.

Bodyguard opens the door for Anthony and he steps inside.

INT. OFFICE – CONTINUOUS


Behind the desk is ROYCE (40s), Texas-born, slender yet masculine of quantity, as he stands up to greet Anthony.
ROYCE
Anthony. Nice that you’ve made it. Take a seat.

The door closes as Anthony takes his seat.

Royce sitting back down on his chair behind desk...

ROYCE
So: here you are. In the flesh.

Anthony takes a beat.

ROYCE
(re: Anthony’s bandage)
I understand you have a bit of a condition there.

Anthony takes out a note he’s already written, and hands it over to Royce.

INSERT on NOTE: “Street Gangs left me for death. Want to find them and kill them for what they’ve done to me.”

Royce makes a little crack over this.

ROYCE
Yeah sure, there’s an explanation for everything.

He puts the note down. Leans back on his chair. More serious...

ROYCE (CONT’D)
So, Mr. doesn’t talk so much, you think you want us to help you search for the fuckers who’ve done you wrong?

Sure enough, Anthony nods “yes”.

ROYCE (CONT’D)
Well you’re in luck my friend. Turns out I need a new man on the job. It pays well, so at least there’s a brightness to it. If you think you have what it takes then we’re in good business. But if not, then that’s too fucking bad.

Anthony clearly getting the scent of it.

ROYCE (CONT’D)
I believe Tyler discussed with you about how we’ll keep in contact with one another?

Anthony nods “Yes”.
ROYCE (CONT’D)
Good. That’s great.

MOMENT

ROYCE (CONT’D)
(beat)
This is our deal: you work for us, you’ll get what you’re looking for soon enough.

Anthony makes the throat slash gesture with his finger.

ROYCE (CONT’D)
(knowing what he meant)
Yes, yes, I know. You wanna see them sliced, I get it. But don’t worry. They will all be dead soon before you even know it.

Anthony scribbles on a note. He shows the note to Royce.

It reads: “Guaranteed?”

ROYCE
Sure thing, Anthony. I can guarantee you that.

ROYCE (CONT’D)
Just so we’re on the same level I wanna make sure that from the bottom of my heart I’m not gonna see any signs of betrayal or that you’re not who you say you are. Are you who you say you are, Anthony?

Anthony writes another note.

It reads: “I Am Who I Say I Am”.

ROYCE
Well then... welcome aboard.

CUT TO:

INT. HALLWAY - BIT LATER

Anthony comes out of Royce’s office. He’s being led out by Heinberg as he explains an assignment to him while walking out.

HEINBERG
Now that you’re part of us now...

Heinberg then takes out from his jacket A PICTURE and hands it to Anthony.
HEINBERG (CONT’D)
Though maybe you wanted to know who your first hit looks like.

Anthony looks at the picture:

(a 20-something MAN with a Mohawk getting his mug shot)

HEINBERG
Which hotel are you staying at again?

Anthony gets out his notepad and writes a note.

He show it to him (we don’t see what he’s written).

HEINBERG
Seems like that’s the place I’ll be picking you up at.
(beat)
Make sure you wear something dark. It’ll be later tonight; probably around midnight. Think you can handle it?

Though not entirely sure that he is, Anthony just nods.

HEINBERG (CONT’D)
Well alright-‐y then. So 12 will be the time I’ll pick you up tonight.
(then, right into Anthony’s eyes)
Don’t be late.

EXT. CHURCH – ESTABLISH – NIGHT

Quiet and deserted.

INT. CHURCH – NIGHT

Anthony sits in the far back row bowing his head in prayer. CHOIR MUSIC plays over the speakers.

INTERCUT:
WE SEE the PRIEST helping a WOMAN come to her sins at the front row.

Anthony watches them for a bit. Also hoping that his plans for tonight won’t get foiled.

EXT. CHURCH – LATER

Anthony steps out of the church in the cold. He walks down the street into a dark corner.

EXT. STREET – NIGHT

Anthony getting the chills from the blistering cold as he walks on.
Pretty soon he gets interrupted by a SEXY STREET PROSTITUTE, EVA (mid 30s) a bit old to be doing this, as she approaches Anthony and begins to act very flirtatious with him, trying to grab his attention.

EVA
Hey there good-looking. You look like you could use a little spooning around with. What do you say?

Anthony ignoring her. But she won’t give up that easy. Still tries getting his attention.

EVA (CONT’D)
I got a place of my own just around the corner if you like, just for you and me. You in?

Anthony takes out his pad and writes a note.

He shows it to her: “Not Interested”.

EVA
(a bit desperate)
Hey come on, you’re just gonna leave me empty handed here? Lucky for you I’m half off tonight.

Anthony decides to cross the street, leaving her sight.

Eva left devastated. Technically the first time that she’s been backed out on.

EVA
You’re really missing out you know!

Anthony begins disappearing into a corner.

Eva pouts to herself: Dang, I almost had him.

INT. ANTHONY’S HOTEL ROOM – NIGHT

Anthony sits on couch watching a sitcom rerun on the TV (“Friends”). Suddenly his phone buzzes. He’s just received a text.

INSERT ON TEXT: “I’M RIGHT OUTSIDE 10 MINUTES – H”

EXT. HOTEL – NIGHT

Anthony steps outside the hotel wearing all black, ready for his first assignment. He notices a TAXI with Heinberg behind the wheel waiting for him. He thinks to himself: “What with the taxi?”

CUT TO:
INT. TAXI – MIDNIGHT

Anthony in the back. Heinberg drives around a quiet neighborhood.

After awhile of silence...

HEINBERG
I can tell you’re probably wondering: how come a taxi? Well, you see, it’s a perfect clean getaway vehicle. I mean cops wouldn’t expect a taxi being the ultimate getaway. Usually these things have never been thought out on, until now that is.

More silence.

Soon they start pulling over at a curb. Heinberg kills the engine.

HEINBERG
The person lives just two house down from here.

Anthony looks through windshield to see.

HEINBERG (CONT’D)
I say he’s alone at this time. Doesn’t get much company over.

Anthony notices a RECTANGULAR CASE sitting across from his feet.

HEINBERG
(re: the case)
Inside there is what you’ll be using to get this assignment done. Go ahead, open it up.

Anthony gets the case, puts it on his lap and opens it.

Inside is a 12 GAUGE SHOTGUN.

HEINBERG
One shot outta get it done. Don’t forget the ski-mask also.

Anthony sees a black ski-mask beside him, and grabs it.

HEINBERG (CONT’D)
Make sure you’re outta there by approximately...
(checks his watch)
3 minutes from now.

Anthony puts on the ski-mask. Takes a breath. His heart beating fast. Unwilling to go through with this.
HEINBERG
I’ll be waiting right here. Remember:
don’t get caught, keep it steady, and
don’t fuck this up. Make sure that
guy gets the message.

Anthony takes a moment, before finally stepping out of the taxi with
the shotgun.

EXT. NEIGHBORHOOD – CONTINUOUS

Anthony shuts the door softly. Looks around to see if there are no
witnesses. He starts walking two houses down before he comes at...

EXT. HOUSE FRONT YARD – CONTINUOUS

...the place where his target lives at. He opens the front gate, makes
sure to close it gently and approaches...

EXT. HOUSE SIDE BACKDOOR – CONTINUOUS

...out back and checks once more to see if no one’s watching. He goes
for the side door, but it’s locked. Tries the window. Also locked. Goes
back to the same door. Kicks it open. Now barges inside...

INT. HOUSE – CONTINUOUS

...the house. First checks the kitchen; All clear. Then goes for the
living room; Also clear. Next down the hallway. Checks all the 3 doors.
The hallway bathroom is clear; first bedroom clear; hallway closet
clear. Only one more door left to check. Anthony suspects that’s where
the target’s at. He gets ready to take action. Tension escalating. Then,
KICKS the door open and steps in the room (WE stay in the halls). O.S.
a FIRING SHOT goes off in the room. Shortly, Anthony comes back out the
room and exits out into...

EXT. HOUSE SIDE BACKDOOR – CONTINUOUS

...and hurries on out into...

EXT. HOUSE FRONT YARD – CONTINUOUS

...where he now comes at...

EXT. NEIGHBORHOOD – CONTINUOUS

...and rushes back to the taxi. After getting in, the vehicle drives
off and we

DISSOLVE TO:

INT. ANTHONY’S HOTEL LIVING ROOM – EARLY DAWN

Anthony on the couch, as he stares at the firearm he just used laying
on coffee table.
The thought of him killing a person for first time seems to be driving all the pressure out of him. Just finished a first assignment.

**INT. ANTHONY’S HOTEL ROOM DOOR/ HALLWAY – DAY**

Anthony exits his hotel room and locks the door. A hotel employee comes by wheeling in a room service cart and disappears from behind us.

Anthony approaches the ELEVATOR. Pushes a button. Waits.

The elevator opens and Anthony finds two familiar faces:

**PENEOLOPE AND ROGER**

both alone, just standing around in elevator. Till they see Anthony.

**PENEOLOPE**

Hello again. You’re the one who doesn’t talk, right?


Anthony glancing back at Penelope who glances back.

Anthony takes out his pad and pen, scribbles a note and shows it to Penelope.

It reads: “Where’s Your Mother?”

**PENEOLOPE**

Oh, her? She’s not really my mother. She’s my aunt actually. Her name’s Jessie.

Anthony writes another note. Shows it to her.

It reads: “She in a Relationship?”

This concerns Penelope.

**PENEOLOPE**

Why, you interested in her?

Before Anthony could write a reply, the DOOR suddenly opens and...

**JESSIE**

You serious?!

She grabs both their arms and drags them out of elevator.

**JESSIE (CONT’D)**

You guys have no responsibility. I need to start putting a leash on you two for now on. Didn’t I warn you about this already?
PENELOPE
So, we like riding the elevator.

Anthony finds his way out and starts walking out into the lobby.

JESSIE
What if something would’ve happened?

PENELOPE
Nothing happened. We had company.

JESSIE
What are you talking about?

Penelope points.

PENELOPE
(re: Anthony)
Him. We talked a bit.

Jessie looks and SEES Anthony leaving for outside. A kindred feeling pops in her head. Maybe she’s curious to know who that man is.

CUT TO:

EXT. LIQUOR STORE PARKING LOT – DAY

Anthony heading straight for the liquor store. Other pedestrians walk around.

INT. LIQUOR STORE – DAY

Anthony checks the place out. He then starts to approach the cold drinks aisle. Which is where he meets, wearing a black coat in shades and a baseball cap...

HEINBERG
(whispering)
You made sure you weren’t followed?

Anthony not thinking it just nods “yes”.

HEINBERG (CONT’D)
There’s another assignment for you that’s coming up. This one’s different than from last night.

Anthony hands out his pad, and writes a note.

It reads: “What About the One’s I’m Looking For?”

HEINBERG
You have to be patient. These things take time.
Anthony gives Heinberg a disrespecting torment look.

HEINBERG (CONT’D)
Don’t take this the wrong direction. If you hadn’t already succeeded on the assignment last night Royce would’ve suspected you didn’t have the guts to do it all alone. This is the way our business works. It’s the mafia, so don’t start going over your head with these people. It’s all unfair, sure. So buck up already. Just keep your expectations down to a minimum for now. Is that understood?

Anthony nods “Yes”.

HEINBERG (CONT’D)
Good, because we’re counting on you to keep your head in the game. It might take awhile till your next gig. We’ll still be in touch. Be ready when we call you.

Heinberg just about to turn away...

HEINBERG
I don’t wanna have to repeat myself, but lose that sad face already.

And off he goes.

INT. SUPERMARKET – DAY

Anthony back at work, rearranging and putting up more canned food on shelves.

A WOMAN CUSTOMER (40s) comes by and asks Anthony...

WOMAN CUSTOMER
Excuse me, do you know where I might find the cereal aisle at?

Anthony takes out his notepad and scribbles. Noticing his condition...

WOMAN CUSTOMER
Oh, can’t speak?

He shows the note to her.

It reads: “Aisle 2”

She thanks him politely...
WOMAN CUSTOMER
Thank you so much. And sorry about your condition there. Take care.

Anthony evenly smiles back as the Woman Customer now leaves the other direction.

CUT TO:

INT. SUPERMARKET – LATER TODAY

Anthony now works at the frozen aisle, putting in frozen bags of vegetables into the freezers. Soon, a woman’s VOICE startles him.

MERILYN (O.S.)
Anthony...

Anthony turns around and finds that it’s his mother. They look at each other.

CUT TO:

EXT. SUPERMARKET – MOMENTS LATER

Anthony and Merilyn are sitting outside the supermarket. He’s still in his work clothes. They’re just starting a conversation.

MERILYN
I’ve noticed you found a job.

Anthony nods.

MERILYN
How’s it been going lately? Everything okay?

Anthony skeptic, not wanting to reveal his secret to her; that he’s secretly working for the mafia on a personal mission.

Just to show that he’s doing alright with himself, he writes on a note and shows it to her.

INSERT on NOTE: “How about you?”

MERILYN
I’m fine, doing good. I’ve met someone actually.

This brings a little scent of wisdom to Anthony.

He scribbles a note and shows her.

ON NOTE: “Way to go”. 
MERILYN
Thanks. His name’s Desmond. He’s a schoolteacher close to here.

Anthony writes a new note.

ON NOTE: “You’ve both done it yet?”

MERILYN
That’s none of your business, nosey.

Anthony sighing with a smile: ah well, worth a shot.

MERILYN
You live close around here?

He nods. Then begins to scribble another note. As he writes, Merilyn is - for the first time - disturbed and uncomfortable with how her new communication with Anthony is holding her in. BEAT.

MERILYN
(mumbling)
...The fuck?...

She starts to break into small tears. Anthony notices and stops from scribbling. He looks at her, wanting to know what is wrong.

He takes her hand and looks at her, implies: Is everything alright?

MERILYN
(under tears)
I don’t know how much longer I can bear to see you like this.

Anthony writes a note. Showing it to her.

Note: “See me like what?”

Merilyn grabs out a Kleenex from her purse, and tries wiping the tears off her face. Tries to calm herself down.

MERILYN
I’m sorry. Big girls aren’t suppose to cry but...

She can’t hold it together.

Anthony scribbles new note.

Note: “What’s up?”

MERILYN
(finding the words)
It’s just... I don’t know how we’re gonna...
(MORE)
MERILYN (CONT’D)
... keep this up. I’m just used to talking
to you with words instead of what’s on
paper.

Anthony feels her agony. He wishes he can speak to her with words if he
could.

He writes another note.

On NOTE: “I gotta get back to work. We’ll talk later?”

Both stand up from their seats. Final moment.

MERILYN
Yeah, sure.

They both hug lovingly. She then leaves to the parking lot. He watches
her go for a moment. Then heads back into supermarket.

DISSOLVE TO:

EXT. SHOPPING MALL – ESTABLISHING – DAY

People walking in and out from the mall.

CUT TO:

INT. SHOPPING MALL – DAY

Anthony walks around, alone, during his free time. He’s surrounded in a
sea of local shoppers (men, women, children, elderly...you name it).

A woman’s voice beside Anthony startles him.

JESSIE (O.S.)
Hey, it’s you.

It’s Jessie along with the children; Penelope and Roger. They’re just
shopping and walking around like normal people do.

JESSIE (CONT’D)
Remember us? Back at the hotel?

Anthony a bit shy. He nods.

PENEOPE
(proving a point)
He doesn’t speak, Jessie. Can’t you tell
by the looks of it, that thing around
his throat.

(at Anthony)
She didn’t know earlier about your
condition. Obviously she’s been blind
sided.
Like she’s been outsmarted by little miss smarty pants...

   JESSIE
   Now what did I told you about manners?

   PENELope
   Sorry, but you should’ve known.

Anthony grabs and writes on a note. Showing them what he’s written.

On the NOTE: “My name’s Anthony.”

   JESSIE
   Hey, yeah, I’m Jessie.
   (re: Penelope & Roger) You’ve already met these two before. Twice as a matter of fact.

   PENELope
   (at Jessie w/ a smirk) He likes you.

Anthony taken aback. Startled that she said that out loud.

   PENELope (CONT’D)
   Yeah it’s true, he said it to me. Or at least wrote it earlier about your relationship status.

Jessie looks at Anthony with sympathy.

Anthony embarrassingly stiff. Shrugs. Did NOT expect that to happen.

   JESSIE
   (considering the fact) You do, huh?

   PENELope
   (with disgust) Oh god you’re not gonna start seeing each other already are you?

Anthony just stands there non-responsive.

   JESSIE
   Well.....this is awkward.

Anthony makes a face: I know, right?

   PENELope
   (at Anthony) She is single just so you can keep that in mind.
JESSIE
(oh no)

Penelope...

PENELOPE
What, I thought you liked him too.

Anthony is taken aback once more. Looks at Jessie with the expression: “Really??”

Jessie blown away. Then, while trying to hide her deep feelings over the stranger she’s met:

JESSIE
(changing subject)
Anyway...we got more shopping to do.
We should probably get going. We can talk another time maybe?

Anthony nods.

Jessie holding both the kid’s arms leaves at opposite direction.

PENELOPE
(as they’re leaving;
calling back)
You know where we live!

Anthony just watches them leave his sight.

EXT. CHURCH – ESTABLISHING – NIGHT

Same church from before.

INT. CHURCH – SAME MOMENT

Anthony in the same spot from earlier. Bowing his head in prayer.

CLOSE ON his EYES; filled with sense of fear, embarrassment, regret, pain, sorrow.

CUT TO:

EXT. CHURCH – LATER THAT NIGHT

Anthony stepping out of the church. He heads down the street into the dimness of night.

EXT. STREETS – MOMENTS LATER

Anthony walks on the sidewalk. The weather tonight seems to be much better than from before.

Soon, a FIGURE points her gun at Anthony in a dark alley.
EVA (O.S.)
Stop. Don’t move.

Anthony halts to a stop. Hardly reacting to the situation.

Eva – the same prostitute from earlier – wearing different clothing emerges from the shadows. She forces Anthony to come forward.

EVA
You remember me? You left me empty handed that one night.

He stares at her. He does remember her alright.

She points her gun to his face.

EVA
Now we’re gonna go back to my place.
This time you’re not walking away from me very easily.

EXT. DIFFERENT STREET – FEW MINUTES LATER

Eva has her left arm wrapped around Anthony’s right arm. She hides the gun out of plain sight, points it to his back, as they begin heading towards a wrecked BUILDING. It looks torn apart. Place has been out of business for some time.

EVA
This is it.

Anthony gives Eva a look: “What is this place?”

EVA
That’s none of your concern.

EXT. BUILDING BACK ALLEY/ BACKDOOR – NIGHT

Eva tries to unlock the door with the keys while keeping the gun pointed at Anthony so he doesn’t try to escape. She got the door to unlock. Opens it part way.

EVA
You first.

Anthony not budging. He can tell through her eyes that she won’t really pull the trigger on him. Tries to play on the same level with this sneaky little scheme she has planned.

EVA
(calm yet angrily)
Get your butt in there. Now.

Anthony takes a moment. Now enters the building. Eva follows him in from behind. She closes the door shut.
INT. BUILDING HALLWAY - NIGHT

Eva makes Anthony go down a few doors down. He’s not sure where she’s taking him. She still points the gun at him.

Right where he wants him to be...

EVA
Stop.

Anthony stops. She points to the door right beside him.

EVA
That one right there. Open it.

Anthony looks at the door that she wants him to open. He grabs the knob. Twists it. Door opens up.

INT. BUILDING/ EMPTY ROOM - CONTINUOUS

Anthony steps inside the isolated room, two of its windows boarded, with Eva at his back. She shuts the door behind her.

EVA
Stay in the middle. Just right there.

Anthony stands in the middle. Eva goes over and grabs from across the room a CHAIR and delivers it to Anthony.

EVA
Sit down.

Anthony unsure of what she’ll do to him just stares at the chair without a response.

EVA
(cocks her gun)
I said... “sit down”.

Anthony looks down at first. Now looks deeply into her eyes. Generating into a state of rejection. Also giving her a strong scent by telling her he won’t do as told, that he’s not afraid of what’ll happen if he keeps refusing to cooperate on her level.

EVA
 seriou s; wondering why
he won’t do as ordered)
Did you not hear what I just said?
(moment of silence; then
with outrage:)
Sit down!

Anthony still won’t do it. He tries defeating her by giving her a stink look, making her understand by seeing what he’s capable of during the situation.
Eva tries to play it steady. She slowly bring a tear to her eye. Almost like she’s gonna lose it.

Then, very earnestly:

EVA
Please seat down on the chair. Please.

Anthony confused by her tears. For a split second he sees a woman whose in need of help, that this thing she’s doing is way out of her league.

Now he sits on the chair. Eva wipes the tear off her eyes.

EVA
Now take your pants off.

Pause. He suspects that she wants to give him a blowjob. He reacts with an expression: “No way”.

EVA
I’m won’t ask you again. Take off your pants.

Anthony won’t do it.

EVA
(pushing in on him more)
I said take your fucking pants off. Are you fucking deaf?

Anthony thinks of it the other way around.

Eva starts while more tears run down her cheeks unbuttoning her jacket.

EVA
Please just take off your pants...

With her jacket off, she exposes to him her rack. They’re very medium-sized bosoms.

Anthony thinks; that she doesn’t have to do this. Also like she’s taking this the wrong way.

She tries to keep the tension between them very hot and exotic. Though she’s very bad at this, it’s the least professional thing she’s ever done to impress a man for their pleasures (and money).

EVA
(rubbing her bosoms)
Yeah, you like that, baby? Gonna lick them?

(beat)
What’s the matter? Don’t want me sucking on your cock there huh?
He feels sorry for her. She’s doing this for the wrong reason.

EVA
(tenderly; non-pushy)
Come on now. Give it to me. Give me some of that.

She leaps down to her crotch. Tries to unbutton his pants herself.

As soon as the pants come off halfway...Anthony aggressively snatches on her hair and yanks it. She screeches. He then leaps off the chair, pins her to the ground. Snatches the gun from her. Points it to her head. She begs for mercy, knowing her plan has been foiled.

EVA
(for mercy)
Wait -! Wait-! Please! I’m sorry!
Please?!
(weeps)
Please don’t shoot me, I’m sorry!
Please, please, please, don’t. I don’t wanna die. Please don’t shoot me! I’m sorry! Please?!

Anthony just looks down at her with the gun pointed to her head. This is not what either of them had in mind. He might pull the trigger. He won’t do it. Takes a drag. Maybe he’ll spare her life just this once.

He takes the gun off her head, tosses it across the room, puts his pants back up and bashes for the door out.

Eva just lies there not knowing what had happened. She’s feeling so heartbroken and sadly upset by what she attempted to commit. We hold onto her for another moment.

EXT. BUILDING BACKDOOR – NIGHT

Anthony quickly walks out from the building, and continuing back onto the street.

CUT TO:

INT. HOTEL HALLWAY/6th FLOOR – SOME DAYS LATER

Quiet. When suddenly ... Anthony steps out of his room, in a casual leather jacket. Locks the door.

Begins to head for the elevator when...

JESSIE (O.S.)
Anthony...

Jessie has popped her head out from her door (she’s only a couple doors down from his). She wants to ask him something, acting like this is the first time she’s tried getting a man’s attention, she a bit shy.
JESSIE
Hi. Jessie.
(beat)
So, um ... I was maybe wondering since
the kids are at school today if...
(signals for him to
enter her hotel room)
Maybe we could talk for a bit? If you’re
not doing anything already?

Anthony suspects she’s busting a move on him. He takes out his usual
notepad and writes.

Note says: “Not Doing Much Right Now”.

JESSIE
Oh, that’s good. You wanna... come in
for some tea perhaps?

Anthony thinks about it.

JESSIE (CONT’D)
Come on what do you say? The kids will
be at school for another hour.

Anthony once more thinks about it. He finally replies with a look:
“Sure Thing”.

CUT TO:

INT. JESSIE’S HOTEL LIVING ROOM – FEW MOMENTS LATER

Anthony sits on her couch waiting. Jessie comes along back from the
kitchen and sits right next to him, almost nestling through.

JESSIE
The tea’s almost done.

They both stay quiet for a bit. He’s a little embarrassed, that she’s
sitting way too close to him, that this strange encounter’s going too
fast for him to catch up. She somehow feels it, too.

Breaking the silent treatment:

JESSIE
(beat)
Must be hard. Not being able to speak.
Specially to other people. What does
it feel like?

Anthony pulls his head back and rolls his eyes in belief; telling her
that it’s “very difficult”.

She studies his eyes for a solution. She might kiss him. And he knows
it.
JESSIE
How long has it been ... since your concussion?

Anthony takes out notepad, scribbles. Shows her.

Note reads: “3 MONTHS AGO”.

JESSIE
How did it happen?

Anthony feels like she’s putting him under a lot of pressure. Jessie seems to understand. She shifts for a different conversation:

JESSIE
Penelope talks about you a lot around here. She must think of you as her role model.

Anthony looks back at Jessie: “She does?”

Jessie has blissfully yet unexpectedly run out of options.

JESSIE
What to do, what to do...

There’s like hardly anything else to talk about. She looks down at her feet. Then pretty soon tilts it back up and stares at him.

JESSIE
(beat)
Have you ever tried speaking? Like, at all?

Anthony takes a moment. Then writes down on another note.

Note reads: “Afraid of What I’ll Sound Like”.

JESSIE
I wouldn’t judge you if you’d at least try. Wouldn’t hurt to give it a shot.

SILENCE. BEAT.

Jessie looks at the CLOCK ticking on the wall and realizes...

JESSIE
(re: tea)
It should be done by now. Be right back.

She gets up and heads into the kitchen.

WE HOLD on Anthony in living room. He’s thinking of doing something. Takes a deep breath.
INT. JESSIE’S KITCHEN – CONTINUOUS

Jessie pours tea into two cups. When suddenly, for the first time...
Anthony – coming from living room – FINALLY SPEAKS (NOTE: Whenever
Anthony does speak he talks in a deep, raspy voice).

ANTHONY (O.S.)
You got a nice place here.

Jessie flung over by that. She’s stiff now. Takes a moment. Then starts
calling out into...

INT. JESSIE’S LIVING ROOM – CONTINUOUS

...where Anthony sits in dead beat silence. Jessie approaches. She
looks at him. Anthony doesn’t. Somehow embarrassed more.

JESSIE
You just talked for a moment there.
Did you?

Anthony looks away from her. Thinks he must’ve sounded awful.

Jessie sits next to him. Going gently...

JESSIE
It’s alright. You can try it again.

Anthony takes a moment. He might not do it.

JESSIE (CONT’D)
You trust me?

Anthony taking a couple of beats. Then:

ANTHONY
Does this sound...okay to you?

Jessie takes this very tenderly and calm.

JESSIE
This the first time you’ve tried
talking?

Anthony nods.

JESSIE (CONT’D)
-No. It’s okay. You can say it.

He takes a breath.

ANTHONY
(with a crack:)
Sounds like I belong in the Academy for
frogs.
She giggles. He only smiles.

Anthony’s phone is buzzing. He got a text message. He gets up, looks away from Jessie and sees the TEXT:

INSERT TEXT: “MEET IN ROYCE’S OFFICE IN 1 HOUR. NO DELAYING. H”

ANTHONY
Sorry about that.
(puts his phone away)
I gotta be somewhere.

JESSIE
I’ll be seeing you around?

ANTHONY
Sure thing.

He heads for the door outside.

INT. ROYCE’S OFFICE – DAY

Royce chopping on a cigar flips through a sports catalog behind his desk.

CUT TO:

INT. HALLWAY – SAME MOMENT

Anthony comes to Royce’s door. He knocks.

CUT TO:

INT. ROYCE’S OFFICE – CONTINUOUS

Royce puts the catalog down. Stubs out his cigar.

ROYCE
If it’s you, Anthony, come right in.

Anthony comes in. Sits down in front of Royce at his desk.

Royce functions back into business mode.

ROYCE
Aw, the man of the hour.
(beat)
Listen: that last assignment you took care of? Heinberg told me you handled it like a real professional.

Anthony makes a gesture: “Did I Now?”
ROYCE (CONT’D)
So I think there is hope for you here after all.

Anthony writes on a note. Shows it to Royce.

Note reads: “How Long Till?”

ROYCE
Till what?
(beat)
Till we find the one’s that you want, that what you mean?

Anthony nods, “yes”.

ROYCE (CONT’D)
Relax. We’re still looking in on that.

Anthony motioning that he’s becoming less patient with waiting.

ROYCE
Well sorry if you feel that way, buddy, but business is business and it can’t be rushed.
(beat)
Anyway I got you your new assignment already.

Royce hands over to Anthony a PICTURE and he takes it in fairness.

ROYCE
(re: what’s in the picture)
Just pretend he’s one of the one’s you’re after.

CUT TO:

INT. TAXI CAB – DAY

Anthony rides in the back of a real taxi. He’s stiff in silence. Doesn’t know how long he’ll have to keep this assignment up.

INT. HOTEL HALLWAY/ 6TH FLOOR – DUSK

Anthony comes out of elevator carrying a grocery bag. Heading down to his door room, till he stops in his tracks and looks to see:

EVA
sitting next to Anthony’s door, in a short mini-skirt over a coat jacket. She sees him looking at her. She’s a total wreck. Must be living in downhill.

Anthony goes over like he’s about to set things straight with her.
She stands on both feet. Trying to be reasonable with him.

EVA
I just wanted to apologize for the way things were with what happened between us.

He shoves her away from his door, tries to unlock it.

EVA (CONT’D)
Just letting you know that I forgive myself for my actions.

Getting the door to unlock, Anthony then looks at her in the eyes and replies with a grunt:

ANTHONY
Get the fuck away from me.

Eva noticed for first time his speaking tone has startled her for a moment. He gets into his room. Slams the door shut. Silence.

EVA
(into door; forgivable)
I’m sorry. Please accept my apology?

She takes a moment. Then:

EVA
I didn’t mean to do anything off the charts that night.

CUT TO:

INT. ANTHONY’S HOTEL ROOM – CONTINUOUS

Anthony listens to her from the other side of the door, feeling neglected.

EVA (O.S.)
(through tears)
I don’t want you to be mad at me. Please forgive me?

We hear her footsteps leave. Then they come right back. Silence.

CUT TO:

INT. ANTHONY’S DOOR/ HOTEL HALLWAY – CONTINUOUS

Eva looks into the door. Hoping that he’ll open up. Willing to set aside their differences to one another.
INT. ANTHONY’S HOTEL ROOM – CONTINUOUS

Anthony still listens through door. Pretty soon we hear her footsteps exits outta there and vanish. It’s quiet now. Anthony now heads down to his bedroom.

INT. ANTHONY’S HOTEL BEDROOM – NIGHT

Anthony sits motionless on bed. His train in thought is nowhere to be found on him.

INT. HOTEL BATHROOM – AWHILE LATER

Anthony is standing before the mirror, looking at himself. He doesn’t know what to make of himself. Something’s troubling him.

Pretty soon he leans toward the sink, takes a breath and then for the first time... TAKES OFF HIS THROAT BANDAGE. Revealing his SCAR.

It’s pretty nasty to describe it. The result is that his NASTY THROAT SCAR has healed but not in a good recovering way (TBD).

Anthony keeps looking at his scar. Nothing to express on how repulsive the way he sees himself.

INT. HOTEL ROOM – MOMENTS LATER

Anthony comes out of bathroom (he’s put the bandage back on) for he now heads to the kitchen. He takes out a soda can from the refrigerator, and just then... his phone buzzes. He looks at the caller ID (it’s from Heinberg). He doesn’t answer and puts his phone away.

DISSOLVE TO:

EXT. LOCAL DINER – PASADENA – DAY

A Black Navigator pulls into the parking lot outside of a local diner in Pasadena on a nice shiny day. The engine turns off and coming out of Navigator is...

Heinberg. Heads straight into the diner.

INT. LOCAL DINER – CONTINUOUS

Heinberg approaches a booth where he meets up with Royce reading the daily newspaper, till he notices Heinberg approaching him mysteriously and puts the paper down.

ROYCE
Had no trouble finding the place?

Heinberg sits down across from Royce.

HEINBERG
No trouble.
A secret meeting between both gentlemen now takes its course. This meeting’s about Anthony.

ROYCE
Let’s get to it.

HEINBERG
By all means...

ROYCE
It has come to my attention that a certain person under the radar is having troubles following the program.

HEINBERG
So it seems.

ROYCE
(beat)
You do know who I’m talking about...

HEINBERG
He’s just a kid. What more could you have asked for? He’s got a death wish.

ROYCE
Doesn’t look like he’s understanding how our system works.

HEINBERG
(almost objected)
He’s killing people under your orders.

ROYCE
Everybody’s gotta stand up to what challenge awaits them.

HEINBERG
But do we even know where the ones he’s looking for are? It has been a couple weeks.

ROYCE
My men are still searching as we speak.

HEINBERG
But for how long till they decide to give it all up and let the kid not getting what he wants?

ROYCE
Am I sensing a scent of resentment in your tone, Heinberg?
HEINBERG
You’ve let me try to dealt with this kid as if I were his accomplice.

ROYCE
And...?

HEINBERG
Just seems ... a bit odd. What more could I explain that isn’t technically off the record?

ROYCE
Better to just let the kid wait a little longer.

HEINBERG
He just seems like he’s gonna try out on something drastic. I sense that one day he’s gonna lose it.

ROYCE
Never lose hope on a young soul like him.

A Waiter comes by.

WAITER
Can I get you fellas anything?

ROYCE
I’ll have another cup of coffee, please.

HEINBERG
I’m good with tea.

WAITER
Be right back.

Waiter leaves. Back to the meeting:

ROYCE
I don’t really know how people could just live in a society where rules are like a big punishment full of excuses.

HEINBERG
I hope you’re not forgetting what we’re talking about.

ROYCE
Relax, it’s all for the greater good. Shouldn’t let your guard down for anything is all I’m saying.

A beat.
HEINBERG
I fear that Anthony’s capability to sticking to the charts is gonna start evaporating soon.

ROYCE
He just wants some good ol’ revenge best to be served by his plate.

HEINBERG
That’s not it. Don’t you think that you should be a little bit suspicious of him?

ROYCE
Why asking me? That he’s gonna start losing it, go berserk?

HEINBERG
I’ve seen this random act take its effect once before. An old colleague of mine.

ROYCE
Ah, jeez, you’re not gonna start telling me a sob sorry are you?

HEINBERG
I’m just saying that some amount of people have crossed the line to get what they want.

ROYCE
You think that poor ol’ Anthony’s gonna one day start crossing the line in my business?

HEINBERG
I’m not so sure eventually.

Royce lets out an exhale. Trying to clear this whole thing up.

ROYCE
We just have to pray for the best for what’s to come. Better leave it as it is. If things do get out of hand, I’ll have to take matters into its own hands.

HEINBERG
If that’s what you think is best.

DISSOLVE TO:

INT. APARTMENT BUILDING - NIGHT

It is nighttime, as Heinberg comes to his door holding a market bag.
He grabs out his keys and unlocks his door.

**INT. HEINBERG’S APARTMENT ROOM – CONTINUOUS**

It’s very dark inside. Heinberg steps into his apartment, and closes the door, locking it.

He goes to the kitchen, places the bag on counter. Goes to turn on the light switch to the living room.

Suddenly...

    ANTHONY (O.S.)
    We need to talk.

As Heinberg startles, flips the light switch on, we see:

ANTHONY

sitting on a recliner in living room. He’s been waiting for Heinberg to come home for some time. He has the shotgun resting on his lap.

A stiff Heinberg is stunned on how Anthony knew where he lives.

    HEINBERG
    You’re speaking. That’s a start.

Anthony menacingly points the gun at Heinberg.

    ANTHONY
    Sit down.

Heinberg only looks at him. Anthony violently kicks the coffee table.

    ANTHONY
    Sit.


    ANTHONY
    Been about three weeks now.

    HEINBERG
    Well, time has its ways of making it go slower.

    ANTHONY
    (beat)
    You wondering how I knew where you live?

    HEINBERG
    You came to me up front because you have a complaint or something?
ANTHONY
I think you know the answer.

HEINBERG
I believe, that you’re only upset because –

ANTHONY
I’ve been fucking waiting for too long now.

HEINBERG
Now Anthony, I assure you...

Anthony cocks his weapon. Heinberg more under pressure.

HEINBERG (CONT’D)
Well how am I suppose to feel what you’re obviously feeling right now? Do you think I want to even be doing this job in the first place?

ANTHONY
Better give me the 4 men sooner than later.

HEINBERG
Look, we told you over and over it needs to take time.

ANTHONY
Well I’m through waiting any longer.

HEINBERG
So you got left for death by a bunch of thugs, so what? Don’t you think it’s best to just move on with life? Otherwise why bother coming to us for help?

ANTHONY
You just don’t understand.

HEINBERG
How do I not understand it clearly?

Beat.

ANTHONY
You don’t know the pain and suffering I’ve gone through. You don’t know what it’s like to have your throat cut, blood pouring right out of you, being left to rot on the ground like that.
HEINBERG
You shouldn’t let this get through to you.

ANTHONY
Why not? Is it not within our instincts to face a near-death, get back up and start looking for the one’s responsible?

HEINBERG
Well I’m sorry if you feel –

ANTHONY
- like people don’t understand who you are anymore? That you just don’t fit in with society anymore? Because it’s been a real ball breaker for me as of late.

HEINBERG
What do you want me to say that won’t make you pull that trigger on me?

Anthony lets that thought sink inside him.

HEINBERG
Better think about what you’re planning on committing here. You seriously don’t wanna go overboard inside that head of yours.

Anthony begins making various breathing noises. His temper rising.

HEINBERG
(calming him down)
Try keeping it together. Don’t let the idea rattle you. Just settle down.


HEINBERG
I don’t think you’re a bad person.
That’s not who you are.

ANTHONY
You wanna know my story?

Heinberg waits for his cue.

ANTHONY
So get this: me and a bunch of other guys have just graduated from getting our scholars.

(MORE)
ANTHONY (CONT’D)
We were all proud, full of ourselves, ready for what’s about to come. Till one night we decided to go out party. Lots of drinking, hooking up... just a night out. It was getting late, so we decided to leave early. One of the guys wanted to take the short route home. It took us to a dark alley. We were still drunk, wasn’t careful half the time. Soon, we get ambushed by these 4 street gangs. Then everything went to shit thereon. I was the only one who got spared. They killed the only friends I had.

Anthony about to spread a tear but keeps it from happening.

ANTHONY (CONT’D)
They got stabbed real badly. They only got me by the throat.

And that’s when Anthony takes his bandage off, exposing his nasty scar we saw from earlier. He later puts it back on.

ANTHONY (CONT’D)
A police car came to help me before I started losing more blood. They rushed me to the nearest hospital. Said that I was lucky that they found me around the time, otherwise I would’ve been long dead already. Long gone. My late friends: they were just starting their lives. It was too soon for them. They didn’t deserve what happened to them. Awhile after coming out of the hospital I stayed with my mother for a bit. And right then I knew... that I wanted to avenge them. That’s why I’m here. I’m sure you know by now why I wanna do this. That I will not forget who killed my friends, and leaving me for death. I won’t stop till I see those fuckers with their throats sliced open way worst than mine.

Anthony begins shivering, his anxieties leveling up.

ANTHONY (CONT’D)
And if you’re not gonna help me then who will?

(beat)
I got no reason to blame you. You’ve never been where I was before.

(MORE)
ANTHONY (CONT’D)
But I wanna see this deal paid off
soon so that I get what I need and
be on my way.

Heinberg takes it all in.

HEINBERG
I’m sorry. Never realized how much
this meant for you.

ANTHONY
(skeptically)
Sure you do.

Anthony sits up, approaches Heinberg up front.

ANTHONY
One week.

Heinberg looks up at him, not knowing what that meant, till...

ANTHONY (CONT’D)
One week for you to find them. And
once that time limits goes over...

...Anthony abruptly grabs hold of Heinberg from the chest, forcefully
lures him off couch, pins his back to the wall, aggressively holding
him there.

ANTHONY
(deep into Heinberg’s
worrying eyes)
Get the picture now?

Heinberg gets it. Anthony points his gun to Heinberg’s chest.

ANTHONY (CONT’D)
I don’t wanna have to come here
again, disappointed and finish off
what I should’ve ended here, right
now.

A moment of pressure passes through Heinberg’s face.

Soon, Anthony sets Heinberg loose. Heinberg coughing. Gets his oxygen
back. Anthony glares at him for a bit, and then exits for the door out.

FADE OUT.

FADE IN.

CLOSE ON ANTHONY’S DOOR – DAY

It’s quiet. Until someone reaches its hand out and knocks on door.
Anthony opens his door and we, INTERCUT:

INT. HOTEL HALLWAY – CONTINUOUS

Jessie stands in front of Anthony. Full of jolly.

JESSIE
(hyped that he answered)
Hey.

ANTHONY
Hey.

A moment.

JESSIE
(back on track)
So listen, uh ... do you have plans right now?

ANTHONY
Kinda.

JESSIE
(like she’s somehow interrupting, but playing it softly)
Oh, okay.

A beat.

ANTHONY
So what’s the occasion?

JESSIE
Me and the little ones were about to head out to the park today. It’s their day with their father. He’s in town for the week.

ANTHONY
(this considers him)
You want me to come?

She nods. A moment. Then:

JESSIE
(beat)
You know I think I’m getting used to you talking.

Anthony shrugs his shoulders, proudly. Guess he must be used to it, too.

CUT TO:
EXT. PUBLIC PARK – DAY

We see Penelope and Roger playing around the jungle gym, enjoying the quality time of being outdoors.

JUSTIN (O.S.)
Must’ve been hard having gone through all of that.

INTERCUT:

Sitting on a PUBLIC BENCH over-watching the children play... Anthony, Jessie, and her older hunky brother JUSTIN.

Justin is somewhere in his early 30s. You would think that due to Justin’s fetching good looks that he might actually be one of Jessie’s ex-boyfriends.

JUSTIN (CONT’D)
I can’t imagine that’s what it must feel like.

JESSIE
At first when he tried talking he sounded a bit strange.

JUSTIN
(looking at Anthony with concernedness)
Really? Strange huh?

Anthony shrugs his shoulders.

JUSTIN (CONT’D)
Well, shit, that must suck.

JESSIE
He’s learning how to deal with it.
(at Anthony)
Ain’t that right?

Anthony lets it out:

ANTHONY
Sure thing.

JUSTIN
(oblivious to his raspy tone)
Well I remembered once being in an accident myself.

Justin lifts his shirt up, revealing a mark he has around his stomach he must’ve gotten years prior to now.
JUSTIN (CONT’D)
(re: his mark on stomach)
See this fucker right here? Got this when I was using the grill this one night. Burned like hell I tell ya that.

Jessie’s a little mortified that her brother’s exposing his bare chest out in public.

JESSIE
Justin.

JUSTIN
What?

Jessie looks at Justin. Knowing what she meant, he puts his shirt down.

JESSIE
(at Anthony)
Most of the time he just keeps his shirts down.

JUSTIN
(sitting back)
What are you so cooked up about, sis?

JESSIE
Um, for one, we’re out in public.

JUSTIN
So?

Jessie and Anthony look across each other about Justin’s act.

Right then Jessie turns and notices at the jungle gym:

JESSIE
Roger!

She scrambles off the bench and rushes toward the jungle gym to see what’s going on.

ANGLE ON:

Roger. He’s poking with a stick at something dead on the grasses (probably a dead bird).

Jessie approaches Roger and stops him from poking the deceased animal.

ANGLE BACK ON:

Anthony sitting alone with Justin. They watch as Jessie tries making Roger stop doing what he’s doing.
JUSTIN
(making new conversation)
She just loves those little rascals. Wish I could be there for them more often. But the work, you know...

ANTHONY
It sucks.

JUSTIN
Things have been rough for Jessie the last few months. Sometimes she just wants me to stop being out of town, permanently. But it’s complicated. Once she dated this one guy who was all about himself.

JUSTIN (CONT’D)
She has a history on picking the wrong men in her life. I can see that she’s been taking quite a liking to you.

ANTHONY
(concern)
You sure you’re not one of her ex’s?

JUSTIN
No, no ... don’t change the subject.

ANTHONY
Just wanted to know for sure.

Justin carefully takes that feeling in. Then, a beat.

JUSTIN
Jessie. You think she’s attractive?

Anthony speechless. Next thing you know, he sports a visible smirk on his face.

JUSTIN
(I knew it)
Ah ha. You do, don’t you?

Anthony blushes. You got me red-handed.

JUSTIN
It’s okay though. You seem like a nice guy. Shy, but ... mostly nice.
(beat)
Wouldn’t hurt by saying that she’s been thinking the same thing about you. I know that by heart.
(MORE)
JUSTIN (CONT’D)
She gets herself this slight look, knowing that she wants this one dude, and that maybe ... he’s the one she needs most. One who would be there for her no matter what.

Anthony takes that in.

JUSTIN
You ever been with another woman before, Anthony?

ANTHONY
Once. Didn’t go so well.

JUSTIN
(about to crack)
She turned out to be a lesbian?

Anthony flown back by that comment. Knows that it’s just a joke. Both men share a polite laugh.

ANTHONY
(beat)
My mother’s gone through a lot, ever since my tragedy. She thinks I’m different. Changed.

JUSTIN
Well... shit.

ANTHONY
(gazing off his look)
Fuuuuuck...

Jessie comes and sits right in between both guys, rejoining them.

JESSIE
So what’ve you guys been chatting about? Hope nothing about me is it?

JUSTIN
Ah nothing. Just guy stuff.

And right then, Jessie’s BEEPER goes off. She looks at the caller ID. She’s suddenly alarmed.

JESSIE
Shit – my shift’s almost started.

JUSTIN
(alarmed as well)
At what time?
JESSIE
30 minutes to be exact.

JUSTIN
(at Anthony)
She works at Denny’s. Waitress.
(then at Jessie)
You need a ride to work?

JESSIE
(re: the kids)
But they’re having so much fun.

ANTHONY
(volunteers)
I’ll look after them.

JESSIE
That won’t be necessary.

JUSTIN
Why not? I’ll drop you off real quick
and then come right back for the kids.

JESSIE
If it’s really no trouble...

JUSTIN
Nonsense.
(at Anthony)
Think you can handle it in meantime?

Anthony nods. He can handle it.

JESSIE
Just make sure they don’t go anywhere.

ANTHONY
Understood.

Jessie and Justin then head out of the park together. Leaving Anthony
to supervise the kids on his own.

Anthony watches both kids playing around. He’s in charge over them
during the meantime. He feels the open air. Keeping a close lookout on
the kids.

ANGLE ON

Penelope as she’s swinging on the swing set. Just then 3 TEENAGE GIRLS,
MARGOT, EDITH, and AGETHA (the ring leader), all 13-years-old, approach
Penelope at swing set. All 3 start harassing around with Penelope. It’s
obvious that they’re bullies.
EDITH
Hey, little squirt? Enjoying much.

Penelope gets off of swing set.

PENELlope
Hey there.

MARGOT
(offense-like)
What did you say to her, you little rascal?

PENELlope
Just saying hello.

EDITH
Did we say that you could say “hello” to us?

PENELlope
(letdown)
Sorry.

AGETHA
You better be sorry, you little shit.

At the distant where Anthony’s sitting, he soon catches Penelope having trouble with the older girls.

MARGOT
God you’re such a mouthy. Keep it to yourself next time.

All the girls form a circle around Penelope. She’s defenseless.

AGETHA
(right on Penelope’s innocent-looking face)
You think you’re so cute, don’t you? Pretty soon you’re gonna wish that you were never born one day.

EDITH
That’s right. You don’t know what you’re messing with.

Penelope lets out a small tear.

MARGOT
Oh what’s the matter now...?

EDITH
You don’t like us do you?
PENELlope
(unsure)
I don’t know.

MARGOT
That proves it. She’s obviously not used to us, trying to make sense to her.

EDITH
You don’t hang out much do you?

AGETHA
Wish you could see the ridiculous look on your dumb face right now.

EDITH
Drag queen.

MARGOT
Sad face.

AGETHA
Little bitch.

Anthony quickly runs over to help poor Penelope out with the bully girls. He grabs Penelope’s hand, away from the girls.

EDITH
Who’s this, your new boyfriend?

PENELLOPE
(wanting to leave)
Come on let’s go.

Anthony moves Penelope aside. Then turns to the 3 girls with a glaring look.

ANTHONY
Why don’t you beat it before I shoot you where you stand.

AGETHA
Ooooh. Scary.

Anthony looks at them intensely. A stand-off.

EDITH
What’s up with you, staring at us?

Anthony puts his hand close to his waist, pretending that he has a weapon strapped to an invisible holster. All 3 girls think he might be serious on shooting them where they stand.

Stepping back, the girls leave both their sights and mind their girly businesses elsewhere.
Both Anthony and Penelope hold hands and leave the other way.

**PENELOPE**

Thanks for that. I don’t usually see them around here. Mostly at school.

ON ANTHONY: That seems a bit peculiar.

**INT. ANTHONY’S HOTEL ROOM – NIGHT**

Anthony watches TV. Soon, his phone buzzes. Another assignment.

**CUT TO:**

**EXT/INT. TAXI – LATE AT NIGHT**

Anthony sits in back. Heinberg driving. Both of them have black ski-masks over their heads.

**HEINBERG**

You okay back there?

**ANTHONY**

Fine.

(beat)

Where’re we going?

**HEINBERG**

You’ll see.

Heinberg makes a right turn.

**EXT. OUTLET STORE PARKING LOT – NIGHT**

The taxi parked at an empty lot. Soon, two other vehicles (one a NAVIGATOR, the other a SPORTS CAR), enter lot and approach the taxi. 2 MEN from each vehicle exit and approach the taxi. They stop an inch away from it.

**INT. TAXI – CONTINUOUS**

Heinberg opens his door.

**HEINBERG**

(stepping out)

Stay here.

Heinberg shuts the door.

Through WINSHIELD: Heinberg talks with the 4 gentlemen. Anthony tries to understand their body language.

Heinberg comes back to taxi. He knocks on Anthony’s window. Anthony rolls it down.
HEINBERG
This is how it’ll go: us 5 over here will sneak in, grab the money and run back here afterwards. You’ll be getting in the driver’s seat.

Anthony opens his door and steps out.

EXT. PARKING LOT – CONTINUOUS

Anthony gets in to driver’s seat, rolls the window down. Heinberg talks to him from outside the taxi.

HEINBERG
You make sure to keep the engine running. We’ll be coming back with the money and be putting them in the back trunk here.

Anthony looks over to the trunk to see.

HEINBERG (CONT’D)
You drive outta here as soon as all the money’s in the trunk. I’ll be leaving in one of their cars over here.

ANTHONY
How do I get the back trunk to open?

Heinberg leans in and shows Anthony the button to open the back trunk. He clicks it on and the BACK TRUNK opens partially.

HEINBERG
I assume you can handle the rest.

Anthony nods.

ANTHONY
Let’s just get it over with.

CUT TO:

INT. TAXI – FEW SECONDS LATER

WE SEE ALL THAT’S HAPPENING THROUGH THE WINDSHIELD:

Heinberg with the group. They grab out from cars some duffel bags, shotguns, black ski-masks. They make sure they’re locked and loaded.

The masked men begin heading towards the back of outlet store, with their bags and guns.

Anthony waits in meantime. He turns on the radio, but the static out here is bad. He turns it off. Still waits.
We hear the SOUND of a GUNSHOT go off.

He still waits. Looks at his watch. It’s **12:48**.

He’s wondering why they’re taking so long. Looks out his window. Probably for any signs of the police.

Later, 3 men hurry back and approach the taxi, with loaded duffel bags.

They put them into back trunk. Anthony watches them in the act. They afterwards head to the sports car, get in and drive off.

Anthony waits for the others.

Later, the 2 others rush towards the taxi, carrying even bigger loaded duffel bags. They put them into back trunk and shut it close. One heads to the Navigator, while one comes to Anthony’s window.

**MAN IN MASK**

Go, now!

As he rushes to the Navigator... KAPOW!!

He got SHOT in the back. The Navigator scurries off without him.


Anthony drives out of the parking lot. More shots coming for him. He makes a sharp left turn.

**CUT TO:**

**EXT/INT. TAXI/STREETS – NIGHT**

Taxi, with some of its windows shattered drives away from the disaster that occurred.

Anthony keeps hold onto the steering wheel. Till he notices something a bit off. He looks over his right shoulder... noticing that he got shot. He’s losing blood. He tries to hold pressure on it, but struggles to keep the wheel straight.

Anthony looks around for something out the window.

**CUT TO:**

**EXT. CLOSED PHARMACY – NIGHT**

Taxi makes a hard stop in front of the closed-for-the-night Pharmacy.

**INT. TAXI – CONTINUOUS**

Anthony, with gunshot shoulder wound puts his ski-mask on. Grabs his shotgun from passenger seat.
He steps out of the taxi, still bleeding from his right shoulder.

**EXT. PHARMACY – CONTINUOUS**

Anthony approaches the front glass door. But it’s locked. Looks around. Then, SHOOTS the glass door down with the shotgun. Enters the Pharmacy.

**INT. PHARMACY – CONTINUOUS**

The sound alarm goes off, as Anthony steps into the dim Pharmacy. He goes all the way toward the back counter.

**EXT. PHARMACY – BIT LATER**

Anthony comes back holding medical packets (mostly penicillin) for his wound. He gets into taxi, and drives off. Next think you know, we

SLOWLY DISSOLVE TO:

**INT. ANTHONY’S APARTMENT/ LIVING ROOM – NEAR DAWN**

Dimly lit. Anthony (he’s already token care of his shoulder wound) stands looking down at the duffel bags (5) lying on coffee table, zipped open, revealing stacks of 100 DOLLAR BILLS. There’s probably millions of dollars worth in each bag. He can’t believe he got away with this much money.

CUT TO:

LITTLE LATER

As Anthony sits on couch, still looking at money, thinking: What should I do?

**INT. HOTEL HALLWAY/ ANTHONY’S FLOOR – PEAK OF MORNING**

It’s quiet and deserted.

**INT. ANTHONY’S HOTEL ROOM/ BEDROOM – SAME MOMENT**

Bedroom door is opened wide. Anthony lies on the bed. His eyes opened. Staring at the ceiling. A lot going through his mind. Till...

...There’s a KNOCK at the front door.

CUT TO:

**INT. ANTHONY’S HOTEL ROOM / DOORWAY – MORNING**

Anthony approaches front door. Opens it all the way and finds Jessie at his doorstep. She’s dressed in only a white T-shirt and short pajama bottoms.

JESSIE

Can I come in?
Anthony taking a moment. Then lets her in. Closes the door.

Both approach the couch. They sit.

ANTHONY
_Everything alright?_

JESSIE
Yeah.

A beat.

JESSIE (CONT’D)
So... I’ve heard what you did for Penelope at the park. Said that you took care of some bullies who were picking on her?

ANTHONY
(a bit discreet)
Yeah.

Jessie smiles, as if reacting toward the fact that nobody has ever done something like this for her before. She respects Anthony.

JESSIE
Well, that’s great.

They share a moment. Then:

JESSIE
Actually... the real reason I’m here is that...

ANTHONY
(worried phase)
What?

It’s like Jessie wants to tell him something that’s intimate.

JESSIE
Well......

And like that, Anthony leans in and kisses her on the lips. Then quickly draws back. Isn’t sure if he made a wrong move.

ANTHONY
Sorry.

Jessie looks at him. Somehow feeling the same way.

Next think you know she leans in and kisses him.

But pretty soon, they’re interrupted by the SOUND of Anthony’s PHONE BUZZING.
He picks it up and looks at the text.

**INSERT on TEXT:** "MEET AT BACK OF LIQUOR STORE. TWENTY MINUTES. H—"

JESSIE

Who’s that?

ANTHONY

Work related.

He puts the phone away.

ANTHONY

*I need to be somewhere.*

**CUT TO:**

**EXT. LIQUOR STORE – BACK ALLEY – DAY**

Anthony comes round to the back alley. He meets up with Heinberg and another ASSOCIATE of his, who stands in the B.G.

HEINBERG

You okay there?

ANTHONY

Fine. What’s up?

HEINBERG

The money. Is it all safe?

ANTHONY

Yeah.

HEINBERG

Things turned out badly after the ambush.

ANTHONY

Any idea who it was?

HEINBERG

Just some guy who worked at the outlet store.

ANTHONY

Any chance he’s gonna come looking for us?

HEINBERG

You did make sure you weren’t followed last night, right?

ANTHONY

I’m sure of it.
HEINBERG
Because I don’t want this to be getting
anymore dirtier than it already is.

ANTHONY
(beat)
You’re only down by another 4 days. Better
hope you identify them and give them
what’s coming.

HEINBERG
And I say this out of reverence that
we’re getting close to that.

ANTHONY
(as another reminder)
4 days.

Anthony turns away.

HEINBERG
Before you go Royce wants to make another
appointment with you.

Anthony while looking away from Heinberg grimaces. Not in the mood.

ANTHONY
Tell him I’m not interested in what he
has to say.

Anthony starts walking away, not turning back.

HEINBERG
(calling back)
You walk away like a spoiled brat you
know that?! Anthony?!

CUT TO:

EXT. PUBLIC PARK – DAY

Anthony sitting alone on a bench, thinking. Pedestrians walk right past
him.

INT. ROYCE’S OFFICE – NIGHT

Royce is shaving his face behind his desk, holding a mirror to look
through. His phone rings. Puts his razor down, wipes the cream off his
face with a white towel and answers the phone.

ROYCE
Who’s this?
(beat)
Hello?
ANTHONY (O.C.)

Guess who?

Royce petrified. Has never heard this voice before.

ROYCE

Seriously, who is this?

We INTERCUT:

ANTHONY’S HOTEL ROOM – SAME MOMENT

With Anthony standing in the dark living room. Phone to his ear.

ANTHONY

We got a problem here.

ROYCE

Anthony? That you?

ANTHONY

Surprised to finally hear me?

ROYCE

What you want?

ANTHONY

(like a growl)

You know very damn well what I want.

Royce thinks about it.

ANTHONY (CONT’D)

You’ve let me be a part of your business. But I don’t see how much longer you expect me to go through with these assignments.

ROYCE

Hold up... what are you blabbing about?

ANTHONY

I got the money we stole. You know, from the other night.

ROYCE

I’ve heard from Heinberg that you backed out on an appointment with me.

Anthony sits on the sofa. Stiff as a stone. Listening on to phone.

ROYCE (CONT’D)

Now hear this, and listen closely: you don’t ever back out on me like that.

(MORE)
ROYCE (CONT’D)
You push this too far you won’t like how seriously destructive I can be.

A beat.

ROYCE (CONT’D)
You better make sure that that money’s safe for us. We’ll be needing it very soon.

ANTHONY
(beat)
For what?

ROYCE
That’s none of your fuckin’ concern.

ANTHONY
If it’s none of my fuckin’ concern then how come I’m the one who gets to hold it?

ROYCE
Better watch it, you little smartass. You don’t wanna cross the board on this.

ANTHONY
(beat)
Where are you at now?

ROYCE
Why the fuck do you care where I’m at?

Anthony lets him have it. Beat.

ANTHONY
There’s a darkness to me that you’re not familiar with. And you seriously don’t wanna see my dark side. You got no fucking idea what’s coming. But you will soon enough.

Anthony hangs up. Can’t believe what he just did. Sits there in the darkness, silence dominating around him.

Begin MUSIC (haunting yet thrilling electric beat to it).

DISSOLVE TO:

EXT. CAR–RENTAL SHOP – DAY

Anthony comes out of door with a set of keys. Heads toward his rental car: An SUV.

DISSOLVE TO:
EXT/INT. SUV - MOVING - DAY

Anthony drives around an intersection in his rental SUV. His face pouring with anger, vengeance.

DISSOLVE TO:

INT. GUN STORE - DAY

Anthony steps into store. Approaches the front counter.

STORE CLERK
Hello, can I help you with anything?

Anthony takes out his notepad. Writes on a note. Shows the clerk.

STORE CLERK
Oh, well you’re in luck.

Store Clerk takes out from underneath the counter shelf Anthony’s order: a .38 PISTOL, much similar to the one that Anthony found in his mother’s home basement earlier in story.

STORE CLERK
A new shipment on one of these just came in today. You will need to sign a form knowing that you’re the rightful owner.

Store Clerk hands Anthony the SIGNING FORM. He fills in the lines to each question marked on it.

STORE CLERK (CONT’D)
Wouldn’t want it to fall into the wrong hands there.

A beat.

STORE CLERK
(re: Anthony’s bandage)
Got into an accident there I see.

Anthony finishes the form. Hands it back to clerk. Store Clerk hands the purchased weapon over to Anthony.

STORE CLERK
Keep that thing out of harm’s reach. No foolin’.

Anthony leaves the store with his weapon.

DISSOLVE TO:

INT. ANTHONY’S RENTAL SUV - MOVING - DAY

Anthony driving in silence. Nothing but a blank look on his face.
INT. ANTHONY’S HOTEL ROOM – DUSK

Anthony is using a hacksaw to saw off the barrel of his 20 gauge shotgun that’s taped tightly onto the kitchen counter so that way it’ll keep steady. He’s breathing really hard from trying to saw it off all the way.

DISSOLVE TO:

Anthony’s HANDS loading the shells into shotgun as he sits on the couch till it’s all loaded.

DISSOLVE TO:

INT. HOTEL BATHROOM – NIGHT

Anthony looks at the mirror, watching himself. He’s about to get down to some dirty business tonight. The stakes getting high.

DISSOLVE TO:

EXT. SMALL OFFICE BUILDING – NIGHT

A small one-story office building late at night. Front lights on.

Anthony is seated in his parked SUV watching the front door. His heart beating. Head sweating. Cracking his knuckles.

He grabs the shotgun, takes a breath. Looks at rear-view mirror for a beat.

He steps out of SUV, cocks the weapon, and shuts the door. Tension escalates as Anthony getting into position now heads into the building.

INT. SMALL OFFICE BUILDING/ FRONT DESK – CONTINUOUS

The MUSIC stops... as Anthony hoists his shotgun. Points. BOOM! Shoots a MAN behind front desk who tried grabbing his gun but wasn’t fast enough. Anthony next goes into...

INT. SMALL OFFICE BUILDING / MAIN CONFERENCE ROOM – CONTINUOUS

...where MAFIA MEN (4) who were playing poker suddenly come upon the arrival of Anthony, who begins to SHOOT at them.

Anthony ducks out of their frame, as the Mafia Men SHOOT back at him, ducking in cover as well.

Anthony takes another shot while covering. He hits a MAFIA MAN right through his stomach, dropping to the floor.

Anthony shoots another. He goes down like a rag doll.

After reloading he takes another shot.

Then quickly takes charge at the rest of his targets, in self-defense, firing with all his infuriating power.

One of the MAFIA MEN pops out from behind Anthony, punching him in the back shoulder.

Anthony lands on his back... where he aims his shotgun at the MAN and fires. He goes flying backwards.

Silence.

Anthony gets back on his feet. Looks around.

We HEAR an injured MAN groaning weakly from behind a tipped-over desk.

Anthony gets into shooting position. Approaches the tipped-over desk. Looks down over it to find his last remaining target.

The MAN (30s) has been shot in the leg, bleeding away.

MAN
(looking up at Anthony; pain in his system)
You fuckin’ stupid?! You realize what you’re doing?! Royce is gonna come after your ass you miserable fuck!

Anthony kneels in on the pain-suffering Man. He looks deep into his eyes with scowling menace.

MAN
You better pray that your loved ones are safe, cuz we’re coming after you, you fuck! You’re gonna wish you’ve never messed with - !

Anthony SHOOTS him in the head off of our frame. Silence.

Anthony gets back up. Inhaling deeply. Looks over the disaster he caused. Standing in the middle of it all.

MOMENT

Anthony now heads on out.

We HOLD onto more of the bloody mess as Anthony disappears outside.

CUT TO BLACK.

The faint sound of a phone ringing, as it gets louder.
Someone’s HAND turns on his BEDROOM LAMP as we:

**INT. ROYCE’S BEDROOM – LATE AT NIGHT**

find ourselves in Royce’s bedroom. He’s awoken by the ringing of his phone. Groggy, he picks it up.

    ROYCE
    (weary that he just
got up)
    Yeah what? You know what time it is?

    HEINBERG (O.C.)
    (filtered)
    Connor and his men are dead. Somebody shot and killed them at the office.

Royce is stunned by the result. He tries waking himself up more.

    ROYCE
    How many of them?

    HEINBERG (O.C.)
    (filtered)
    All of them.

Royce thinks. He knows who might’ve done it.

    ROYCE
    I knew that motherfucker would soon be trouble.

    HEINBERG (O.C.)
    (filtered; concerned)
    You don’t mean...?

    ROYCE
    Oh yeah.

A beat.

    HEINBERG (O.C.)
    (filtered)
    Should I warn and rally up the others
before it’s too late?

    ROYCE
    Do what you gotta do. I’ll call you
back soon.

Royce hangs up. His mind joggling like crazy. Gets out of bed. Angry.

**CUT TO:**

**INT/EXT. ANTHONY’S SUV/ HOTEL SUITE – DAY**
Anthony sits in the car outside his hotel in silence. Shotgun resting in the passenger’s seat. He thinks for a beat.  

CUT TO:  

INT. ANTHONY’S HOTEL FLOOR – DAY  

Anthony emerges from elevator. Goes to his hotel room door. But notices...  

...That his door is ajar.  

Anthony looks around. No one in sight. Deserted.  

He grabs out his pistol from back pocket. Approaches slowly toward the cracked door. Softly pushes it open. He enters the room.  

INT. ANTHONY’S HOTEL ROOM – CONTINUOUS  

He quietly shuts the door, making sure to not make any noises.  

He searches the grounds – living room and kitchen. Nothing.  

Goes down the hall. Checks the bathroom. Clear.  

Notices his bedroom door is opened wide.  

He steps into the bedroom.  

INT. BEDROOM – CONTINUOUS  

It’s dark, as he flicks the light switch on to reveal:  

EVA  

sitting on the edge of bed, her back to him. She turns around, noticing Anthony pointing his pistol at her.  

Anthony lowers the gun off her.  

ANTHONY  

The fuck are you doing in here?  

EVA  

I’m sorry.  

She stands. She’s dressed the same way as before. She looks sad and desperate.  

ANTHONY  

You shouldn’t be here. It’s not safe.  

EVA  

I’ve been following you for some time.
ANTHONY

You can’t stay.

EVA
But I need a favor. I promise I say it’s not safe for you that I won’t try – here, you need to –

ANTHONY

I say it’s not safe for you here, you need to –

EVA (CONT’D)

Listen to me!!

Anthony pauses. Intently listens to what she has to say.

EVA (CONT’D)

I don’t have a place to live. This is not who I am.

ANTHONY

Which is...

EVA

Prostitute.

(Anthony stares at her; a beat)

Look, I’m sorry if things haven’t turned out alright between us. I don’t necessarily ask for help like this. I can’t go on like this. My parents kicked me out when I was 16 and I’ve been living it up on the streets ever since.

Anthony lingeringly takes Eva’s words in.

EVA (CONT’D)

I’ve tried to make money by giving blowjobs to men. And I’m just sick and tired of it. I just want to finally find a guy who would understand my situation and maybe let me in to his life to try helping me.

Anthony thinking.

EVA (CONT’D)

You probably don’t give shit about me. I get it.

ANTHONY

No.

(then, with an understandable glare)

I don’t hate you.

They look into each other eyes for a beat. Then --
EVA
So... what now?

ANTHONY
I’ve gotten myself in deep water. Some guys’ll be coming to look for me.

EVA
What did you do wrong?

ANTHONY
I can’t tell.

She walks toward Anthony, coming face to face with him.

EVA
I’m not a bad girl. I never wanted to be.

ANTHONY
(beat)
What do you expect me to do?

EVA
You’re seeking to get away with something as well.

ANTHONY
You really think that I want you to stay here, with me?

EVA
Is it weird for me to ask you that?

Anthony doesn’t comment.

He starts out the door. Eva follows.

INT. HOTEL HALLWAY – CONTINUOUS

Anthony gets into the bathroom leaving the door open. Eva stands out in the hallway.

EVA
So how’re we gonna fix this?

Anthony turns on faucet and splashes water on his face.

He looks at himself in mirror for a solution.

EVA
What’re you thinking of?

He doesn’t answer. Just looks at his reflection.
ANTHONY
(at himself in mirror)
What did you get kicked out for?

Eva whose eyes were looking down looks at him. Isn’t sure if he was talking to her.

EVA
Huh?

Anthony turns to look at her.

ANTHONY
You said you were 16 when you got kicked out. What for?

EVA
Drugs.

Anthony stands there still thinking for a solution.

He steps out of bathroom, and approaches the hallway closet.

EVA
So...

Anthony opens the hallway closet... REVEALING the money-filled duffel bags. He zips one open.

Eva stunned by how much money he’s got.

Anthony digs around the bag, and picks out a couple stacks, handing them to Eva.

EVA
(perplexed by the money offer)
Hey, wait – what is all this?

ANTHONY
You’re ticket to freedom.

Eva just looks at the stacks of money in her hands. But this is not what she asked for.

ANTHONY
What’s wrong, you don’t want it?

EVA
No, no, it’s just... thanks anyway.

They look at each other. Anthony somehow realizes something.

ANTHONY
Isn’t that why you came here?
EVA

Sorry - what?

He looks at her more. Tension passing through them both.

ANTHONY

Like I said... some men’ll be coming to find me.

EVA

And you want me to just run away with this much money?

ANTHONY

It’s difficult to explain. You wouldn’t -

EVA

(interrupting; worried for him)

What did you do? How badly is it?

ANTHONY

I can’t say.

Eva drops the stacks of money. They land on the floor. THUDS!

Anthony looks at her, trying to understanding what’s wrong.

EVA

Give me a reason why it’s none of my business?

Anthony goes to the front door, opens it. Indicating that she should go.

EVA

No, I’m not leaving till you tell me.

Anthony closes the door. Walks back to her.

EVA

What’re you so afraid of telling me that I wouldn’t understand?

Anthony has no comment. Looks at the floor. A beat.

He tilts his head up and looks at Eva.

ANTHONY

The money you saw from the closet earlier... it’s not really mine. But I’m holding it for some people after a robbery couple nights ago.

Eva looks like this is big news to her.
ANTHONY (CONT’D)
They were suppose to help me find the people who almost killed me.
(points to his bandage)
But I couldn’t wait any longer for them, to find the fucks that did this.

Anthony lets out a tear, briefly winching. Eva helps wipe it off him.

ANTHONY
I got in over my head and started killing some of them at one of their offices last night.

Anthony stops himself. Eva stares at him: Now that wasn’t hard, was it?

EVA
And that’s why they’re gonna be looking for you.

ANTHONY
Which is why it’s not save here, for both of us.

EVA
How’re you gonna fix it?

Anthony shakes, in near-collapse. Eva holds onto his shoulders to try keeping him calm, makes soothing sounds.

EVA
Shhhhh. Hold it together now.

Anthony tries to hold it together. He stops from shaking. All fine.

She touches his face. He looks at her.

EVA
You helped me. Now I wanna help you.

ANTHONY
Why exactly?

She kisses him on the cheek. Beat.

EVA
Because you look like you’ve been through a lot the same as me.

CUT TO:

INT. HOTEL BEDROOM – NEAR DUSK

Eva is asleep on the bed in a hotel robe, peaceful.
Anthony looks at her from the doorway for a moment. Then exits.

CUT TO:

INT. HOTEL KITCHEN – MOMENTS LATER

Anthony at kitchen counter, thinking of a plan.

INT. ANTHONY’S RENTAL SUV – NIGHT

Anthony driving, alone, in silence. Makes a turn.

EXT. BUILDING OFFICE – NIGHT

The place where Royce works at.

Anthony sits in his SUV across from the curb. He’s thinking of doing something drastically expendable.

He takes out his phone, dials a number. He puts the phone to his ear, waits for the other line to pick up.

MERILYN (O.C.)
(voice mail)
You’ve reached Merilyn who is busy at the moment, please leave a message after the beep.

BEEP. The message is ready. Anthony not saying anything. Then...

ANTHONY
(into phone)
Mom. It’s me, Anthony.
(getting emotional)
Just wanted to let you know... that I love you. Not sure when I’ll be seeing you again. But don’t wait up.

He hangs up. Trying to calm his emotions down. Not the kind of guy who would overreact like this.

He looks at the building from across. Thinking.

CUT TO:

INT. ROYCE’S OFFICE – NIGHT

Royce loads up his shotgun, ready for a big shootout. Till he suddenly HEARS...

GUNSHOTS

Royce hears the muffled voices of his men from outside the office ravaging into the action. We hear them get shot.

Suddenly, we can’t hear anything from outside. It’s now quiet.

Royce getting ready to take action at any moment. His heart pumping.

ROYCE
(himself)
Come on, you cocksucker. Open the door.
I’m ready for you.

Moment of silence. Then...

KAPOW!!

Door swings opens.

Anthony steps in with his shotgun. Points it at Royce who is stiff.

ROYCE
Anthony, what the fuck?!

Royce stands up straight. Giving Anthony what for.

ROYCE
What’s the meaning of this shit, huh?!
Come on, Anthony!

They point their weapons at each other. Their fingers close on the trigger.

ROYCE
You gonna be a big boy or wha – !

- KAPOW!

Anthony the one who shot. He blasted Royce’s shotgun off of him. Royce with both his hands up, weaponless. Anthony’s shotgun pointed at him.

ROYCE
Hey!! Just chill, alright! Come on now!

Anthony stares at Royce with intensity.

ROYCE
Well, what’re you waiting for, huh?
You gonna shoot me? The guy trying to help you find your crooks? Well go on then, you little shitbag! I ain’t afraid of you!

(MORE)
ROYCE (CONT’D)
I make a lotta heavy dough here for a living! You think I wouldn’t care if I die without so much a penny left on me?! This is bullshit! I let you in, I gave you my word, and now it looks like you won’t be getting away with shit!

Royce points to his desk.

ROYCE (CONT’D)
You know what I got in there? Fifty grand in cash. That’s how much I make in a month.

A beat.

ROYCE
This is it, Anthony. I’m warning you. Better rethink about everything you’re doing right now.

Anthony shivers. Gonna lose it.

ROYCE
Oh what the fuck’s this now? You shaking there? You gonna cry now, is that it?

Anthony’s about to unleash his inner rage.

ROYCE (CONT’D)
Go ahead, I dare ya to pull that trigger. Betcha you don’t even got the GODDAMN BALLS TO EVEN MAKE THE M – !

Anthony SHOOTS. Royce falls back behind his desk. Silence.

Royce’s office phone starts ringing.

Anthony approaches the phone, gives himself a sec before ...

ANTHONY
(on phone)
Yes?

HEINBERG (O.C.)
(filtered)
Royce, is that you?

ANTHONY
Guess again.

Silence.
HEINBERG (O.C.)
(filtered)
Anthony. My god, you didn’t...

ANTHONY
It’s been a week. I told you what I would do.

HEINBERG (O.C.)
(filtered)
Anthony, you better listen to me.

ANTHONY
I’m done with listening.

HEINBERG (O.C.)
Anthony! This is serious shit, you can’t -

Anthony hangs up. Takes a beat.

He starts out the door.

We HOLD on to the empty office, in silence.

Anthony comes back in. Goes around the desk. Opens one of the drawers. Snatches out what appears to be 50,000 IN CASH that Royce mentioned, sealed in a thick envelope. He puts the envelope away in his jacket.

He goes back out the door.

EXT. CHURCH – NIGHT

Anthony is parked in his SUV across from the same church he’s gone to. May be thinking of saying his last prayers in case of anything will happen to him.

INT. CHURCH – MOMENTS LATER

The empty church, with its speakers playing CHOIR MUSIC... while Anthony (his back to camera) comes in, pistol in his left hand.

He goes and sits in the front row. Pistol on his lap. Very down-sided.

He sits there in silence for an explanation outta all of this.

CLOSE ON his eyes. Looking down. Finding an answer.

PRIEST (O.S.)
Are you alright there, my son?

Anthony turns and notices the CHURCH PRIEST standing beside him.

Anthony doesn’t answer the priest, nor doesn’t care in what he has to say to him, wants to be left alone.
INT. ANTHONY’S HOTEL FLOOR – LATER THAT NIGHT

Anthony walks to his door.

INT. ANTHONY’S HOTEL ROOM – SAME NIGHT

Anthony enters the room, closes door afterwards. Flicks the light switch on to living room...

WHAM!

...Anthony got socked in the face by an unseen figure. Lands on his face. Tries getting up, but the figure puts his foot on Anthony’s face, pinning him down.

Anthony looks up to see:

TYLER

the one pinning Anthony’s face to the floor.

TYLER

Surprised to see me?

Anthony tries to set himself loose but with no luck. He squirms.

ANTHONY

What’re you doing here?

TYLER

You do realize what serious shit you’re in don’t you?

Anthony then calms down, knowing that he can’t set himself loose, that Tyler is too strong for him.

TYLER (CONT’D)

Now just hear me out, okay? Can I promise you as soon as I let you go you won’t fight back? Cause there’s something you should know.

ANTHONY

There anyone else here?

TYLER

A woman. But I told her to leave. And don’t worry. I didn’t lay a hand on her. She’s okay.

TYLER (CONT’D)

Okay, I’m letting you go right now. Are we cool, Anthony?

(Anthony makes a weak nod)

Okay then.
Tyler sets Anthony loose. Gets back on his feet. Looks at Tyler.

TYLER
How long has it been since you’ve been talking?

ANTHONY
(not that important)
Awhile now.

TYLER
(with a straight face)
I think it improves on you quite well.

ANTHONY
(re: Eva)
Where is she?

TYLER
The prostitute girl you mean?
(Anthony just looks at him more)
Don’t worry, alright? She’s back where she belongs.

Anthony thinking that Tyler send her back on the streets, he relentlessly tries taking a swing at him.

TYLER
(stopping him)
Hey, hey... stop.

Tyler makes him stop. Anthony takes a breath. But still left with the urge to let his instincts out.

TYLER
What’re you doing, huh? Clearly I don’t think you get what this means to you.

ANTHONY
I don’t give a two-way fuck.

TYLER
(beat)
Do you wanna die, Anthony? You wanna die because you took a hit on the people who’ll be coming after you, after what you did to them?

ANTHONY
They were suppose to capture those fuckers who left me for death. But instead they got me killing some people that I don’t give shit for them.
Tyler looks around for a solution. Then, right on Anthony...

TYLER
Here’s what you’re gonna do: You bail and leave town. Can’t look back. These guy that’ll be hunting for you - they won’t quit. They’ll make it as their life’s mission to find and execute you.

Anthony knowing what stakes are coming for him based on what Tyler’s telling him puts him under a lotta pressure.

TYLER (CONT’D)
I know it’s tough. Believe me. This means you have to leave behind on everyone you’ve ever loved. Might take some time before -

ANTHONY
(interrupts)
Why are you doing this for me? You’re practically a part of them. Won’t they know that you’re helping me with this?

TYLER
I wouldn’t say I’m a part of them hypothetically.

Anthony takes these feelings and details in. Knows he has to do what Tyler has told him. No better options.

ANTHONY
So just leave town? Even the one’s I know?

TYLER
I hate to admit it, but yeah. Trust me. I’m practically the only person here whose giving you the opportunity to walk outta here before it’s too late for you.

Anthony turns away from Tyler. Thinking. Pondering on all of this.

TYLER
(beat)
You still got all the money you helped stole?

Anthony takes a sec before he answers back.

ANTHONY
Yeah. Possibly millions.
TYLER
You start a new life, Anthony. Leave the old one. You can’t risk coming back here. Ever.

Anthony returns his eyes onto Tyler.

ANTHONY
How long, till I have to leave?

TYLER
You leave till morning. Get some rest in meantime, pack up and then go. (beat) Unless you wanna die here. Better hope you’ve picked the right category.


INT. ANTHONY’S HOTEL FLOOR HALLWAY – EARLY MORNING

It’s about 7am right now. Hallway dominated in silence.

Pretty soon, Anthony emerges from his hotel door with 3 of the money-loaded duffel bags.

CUT TO:

EXT. HOTEL – MOMENTS LATER

Anthony opens the backdoor of his rental SUV, putting the 3 duffel bags into backseat - we see he’s already gotten the 2 other bags into backseat. He looks at how much money he’s getting away with. He looks back at the hotel. A final request or favor he must make.

CUT TO:

CLOSE ON JESSIE’S DOOR

As a HAND knocks onto it. Jessie answers, full of high felicity.

JESSIE
Hey there.

ANTHONY
(speaking normally)
Hey. What’re you doing later today?
INT. JESSIE’S HOTEL DOOR – REALITY

Anthony stands before Jessie’s door. Thinks about knocking. Taking a while before doing it.


JESSIE
Hey, Anthony. What’s up?

ANTHONY
I’m leaving.

Jessie bewildered. Surprised to hear this.

JESSIE
What you mean you’re leaving?

ANTHONY
I’m moving out. I won’t be coming back.

Jessie now in complete shock. Like she can’t take the fact that the man she’s been falling for is suddenly leaving her.

ANTHONY
Sorry it has to be this way.

JESSIE
Where are you going?

ANTHONY
Out of state.

PENELLOPE (O.S.)
Anthony?

Penelope comes to the door alongside Roger. They both just got up after sleeping. Penelope is somehow aware by the situation.

PENELLOPE
You’re leaving us already?

Jessie looks to Penelope, then back at Anthony.

ANTHONY
Just wanted to say goodbye.

Penelope fighting back her tears goes to hug Anthony. Letting him know how much she’s gonna miss him.

Roger also goes and hugs Anthony.

A moment for Anthony to take in the thought of both children wrapping their arms around him, knowing he’s never gonna see them again, how much this hurts him.
Then, as Roger looks up at Anthony, he tells him:

**ROGER**

Goodbye, Anthony.

Anthony looks down at Roger. Hearing his voice for first time.

Both kids let go of Anthony.

Now Jessie goes and hugs Anthony. She hugs him the longest. And we notice during this huggable moment Jessie as she cries in heartbreak.

Pretty soon they let go. She kisses him on the cheek. Final moment.

**JESSIE**

(soft and delicately)

I’ll miss you. I’ve never met anyone like you before.

Anthony smiles. Knowing he’ll miss her, too.

**TIME CUT:**

Anthony is already walking away. Jessie and the kids watch him go, a friend who’s leaving their lives forever.

**INT/EXT. HOTEL/INSIDE SUV - MORNING**

Anthony enters his SUV. Shuts the door. Then... starts crying. Realizing how hard this is for him to leave behind on everything.

He turns on the ignition, and drives away from the hotel.

**CUT TO:**

**INT. SUV - MOVING - MORNING**

Anthony drives on. Money in backseat. He comes up with a solution.

**CUT TO:**

**EXT. SALES CARS - MORNING**

Anthony buying his own car.

**CUT TO:**

**LATER**

Anthony gets in his new car (a NAVIGATOR) with his bags of money.

**EXT. STREETS (TBD) - AWHILE LATER**

Anthony is his newly bought Navigator, driving out of town.
EXT. DIFFERENT STREET - SAME DAY

Anthony parked outside the building where Eva brought him to that one night. Looks around from out his window. Possibly to see if she’s still there.

CUT TO:

INT. EVA’S BUILDING - MOMENTS LATER

Anthony searches the grounds. She’s nowhere to be found. But keeps looking.

CUT TO:

INT. DIFFERENT PART OF BUILDING - BIT LATER

Anthony opens a room door.

REVEAL: Eva, sitting in the corner, in solitude. She looks up and sees Anthony. She’s surprised that he found her.

CUT TO:

EXT. STREETS/ OUTSIDE THE BUILDING - FEW MOMENTS LATER

Anthony grabs out from backseat of his new Navigator TWO of the duffel bags. Offers them to Eva. She accepts them.

EVA
I don’t know how to thank you.

ANTHONY
There’s millions in there you’re carrying. You could buy yourself a real house. Live once more.

Eva with increased euphoria goes and hugs Anthony. He did a really nice thing for her.

CUT TO:

LATER

Anthony drives away in his navigator. Eva watches him go. Two of the duffel bags with millions of dollars in her hands. The beginning of a new life for her.

INT. NAVIGATOR - DAY

Anthony is just miles away from crossing the border to another state, where his new life will start.

He turns on the radio. A song is playing: “UNDER YOUR SPELL” by DESIRE.
He listens to the song while continuing to drive. But suddenly...

WHAM!!

Anthony gets REAR-ENDED by another vehicle. His Navigator swirls out of control, breaks locking. He crashes into a tree. Silence.

Anthony is saved by his air bag. He opens the door. Gets out. Limping. Suffering through serious minor injuries.

GUNSHOTS.

Anthony ducks in cover behind the damaged Navigator, more fires targeting at him.

The CROOKS that have been following Anthony have found him. They shoot the Navigator while Anthony ducks from out of their frame.

Anthony looks around. Grabs out his .38 pistol from back pocket. More fires coming toward him. He’s doomed and outnumbered.

Anthony looks at what’s in front of him... A HOUSE UNDER CONSTRUCTION that’s a 3/4 from being finished.

Anthony quickly dashes toward the construction house. The crooks see him running toward it and march right after him there.

INT. UNDER-CONSTRUCTION HOUSE – DAY

Anthony hurriedly rushes in and closes the door, locking it. One of the crooks yells out from outside. It’s Heinberg’s voice.

HEINBERG (O.S.)
Anthony?! Give it up, buddy! You got nowhere else to go!

Anthony looks around. Brainstorming. He bolts upstairs.

The FRONT DOOR gets kicked open. 5 MEN barge in the under-construction house, one of them being Heinberg. They all have their guns out.

HEINBERG
He’s upstairs. I can tell.

INT. UPSTAIRS HALLWAY – CONTINUOUS

Anthony hidden in hallway draws his gun at the top foot of the stairs, waiting for one of them to come up and give them what’s coming.

HEINBERG (O.S.)
(coming from downstairs)
Anthony! Just stop what you’re doing!
I know you killed Royce!

Anthony sweats. Tries wiping it off his forehead. Getting back into
position. Ready to pull the trigger. In self-defense.

HEINBERG (O.S.) (CONT’D)
(from downstairs)
You have to understand why we’re doing this! You’ve crossed the line on us, Anthony! We’re coming up!

We hear FOOTSTEPS (2 of them) coming up the stairs. As soon as TWO HEADS pop up... BANG! BANG!

Anthony shoots them dead in the head. They fall back, hurtling back down the stairs.

HEINBERG (O.S.)
(from downstairs)
Damn it, Anthony!! Just stop it!!

ANTHONY
(tries to yell)
Fuck off, Heinberg.

HEINBERG (O.S.)
(from downstairs)
You should just lay your weapon down and give us back our money you took from us!

ANTHONY
Your money??

HEINBERG (O.S.)
(from downstairs)
That’s right! It belongs to us!

Anthony slowly takes one step a time towards near the stairs. Takes a quick PEEP at downstairs and then quickly draws back (only 3 of the men remains).

The Men FIRE their weapons at him once they capture his sight. Anthony ducks, out of their frame, missing the bullets.

Anthony taking slow uncommon breaths. Holding onto his pistol as his life depends on it for the sake of everything.

HEINBERG (O.S.)
(from downstairs)
We can do this as long as it needs to, Anthony!

Anthony about to take action, for he takes time to readjust himself. Checks to see if he needs more bullets: he’s only got 4 left. Better hope his next shots count.

Anthony quickly gets on his feet... BANG!
Anthony falls and is rolling down the stairs, having been hit near the heart, passing through the 2 other dead bodies that catches his fall.

His face flat on the floor. Weapon still attached to his hand.

The Men goes and kicks him to see if he’s alive. No movement.

HEINBERG
(relieved)
Well that settles the deal.
(looks at the 2 men)
The money’s probably in that car he was in. I’ll go check. You stay here once I know –

And that’s when... BANG! BANG! The 2 men are hit at the back of their heads. They both fall to the ground with loud THUMPS.


Anthony with bullet wound near his heart limpidly tries to stand, points his weapon on Heinberg, losing blood. Heinberg tries to reason with Anthony.

HEINBERG
Anthony... Now listen to me...
(swallows; a beat)
Anthony...?

BANG!

Heinberg falls back as the bullet went through his skull.

Anthony lowers his weapon. Drops it. THUD!

Anthony tries walking, but instead... His ass lands onto the floor. Spits out blood from his mouth. Lies down on floor. Looking off in a daze. Losing blood from his chest where the bullet went through. Facing a slow and painful death.

POLICE SIRENS are heard in B.G. They get closer to us.

INT. POLICE STATION – FEW DAYS LATER

Anthony sits at a police station, face down. Bandage on his left shoulder. Having recovered from his injuries. We’re about 10 FEET AWAY from Anthony. CAMERA starts to slowly push in on Anthony, as we hear in V.O. two MALE OFFICERS recounting on Anthony’s recent events.

OFFICER #1 (V.O.)
I don’t get why this kid would all the sudden just run away after everything he’s done.
OFFICER #2 (V.O.)
Probably gonna have to file in a report on this.

OFFICER #1 (V.O.)
Just be lucky for the guy that he ain’t put in a body bag as the rest of those mobsters.

OFFICER #2 (V.O.)
A recent college grad with a clean record. 3 of his friends get killed in a freak gang-related ambush, only leaving him to spare.

OFFICER #1 (V.O.)
Yikes, feel bad for the kid.

OFFICER #1 (V.O.) (CONT’D)
Never realized how an ordinary guy would go so far to catch the ones who left him for death. It’s intimidating.

OFFICER #2 (V.O.)
You’re telling me...

OFFICER #1 (V.O.)
An only child, the kid. His mother might not like what she has to hear on what her son’s been doing this whole time.

OFFICER #2 (V.O.)
So he really got the urge to seek out for those that killed his friends just to avenge them?

OFFICER #1 (V.O.)
Left with a mark on his throat, not able to speak for some time.

OFFICER #2 (V.O.)
Then decides to receive help by the mafia... where things got out of hand along the way.

We get closer in on Anthony. His head still down.

OFFICER #1 (V.O.)
(beat)
I don’t see why he’d go through all that just to get his revenge.

OFFICER #2 (V.O.)
Guess there are dark sides to almost anyone, even on an ordinary guy like him.
OFFICER #1 (V.O.)
He just lucky that there won’t be any charges put on him. He’s gone through enough as there is.

OFFICER #2 (V.O.)
 Seems like he’s gonna be let go?

OFFICER #1 (V.O.)
Why not.

OFFICER #2 (V.O.)
And all the money he had with him? What about that?

OFFICER #1 (V.O.)
Nothing much.
 (beat)
 On the other hand, he must be put under the witness protection program. There’s probably more of them out there still. They’ll be coming after him. He needs to be protected.

We are now CLOSE enough ON Anthony looking down still.

OFFICER #2 (V.O.)
Don’t you think he’s still thinking of searching for them? Those that left him with the mark?

OFFICER #1 (V.O.)
Probably.

OFFICER #2 (V.O.)
What’s his name again?

A beat.

OFFICER #1 (V.O.)
Anthony Skiver.

That’s when... Anthony lifts his head up and stares straight ahead. LOOKING AT US.

We HOLD. He slightly twitches. His problems not fading away anytime soon. Knows that trouble’s still gonna come after him. It frightens him.

Just when he’s about to say something

CUT TO BLACK.